Intertwined: An investigation into becoming an artist and teacher

By

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B.F.A (Hons), B.Teach (Hons)

Submitted in fulfillment
of the requirements of the degree
Doctor of Philosophy

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Declaration of Originality

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List of Publications

The author acknowledges that the following publications derive from this PhD thesis.

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Statement of Co-Authorship

The following people and institutions contributed to the publication of work undertaken as part of this thesis:

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Author details and their roles:

Paper 1: MacDonald, A., & Moss, T. (2014). The Art of Practice: Exploring the Interactions Between Artist Practice and Teacher Practice. In N. Fitzallen, R. Reaburn & F. Fan (Eds.). *The Future of Educational Research: Beginning Researchers' Perspectives.* Rotterdam, Netherlands: Sense.

Located in chapters 2 and 5.
Candidate was the primary author (80% equivalent), responsible for the idea, its formalisation and development and refinement towards publication. Author 2 contributed to the development of analysis and discussion, and editing (20% equivalent).

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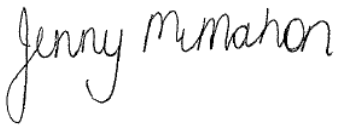
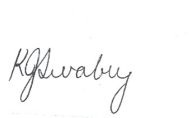
Located in chapters 1, 2, 3, 5 and 6.
Candidate was the sole author on this refereed conference paper.

We the undersigned agree with the above stated "proportion of work undertaken" for each of the above published (or submitted) peer-reviewed manuscripts contributing to this thesis:

Signed:  **Signed:** 

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Abstract

This study investigates becoming an artist and teacher and, in doing so, explores the ways that artist and teaching practices interact and the implications this interaction can have upon beginning teachers' transition into professional practice. The impetus for this study derives from an identified need for research to deliver further insight into the challenges inherent to becoming an artist and teacher (Graham & Zwirn, 2010; Hall, 2010).

A hybridised methodology is adopted, where methods integral to autoethnography, narrative inquiry and a/r/tography are drawn together to generate a series of intricately layered insights into becoming an artist and a teacher. The study explores becoming an artist and teacher from three distinct participant perspectives: early career (myself), and established and master artist and teacher (two other participants). Within this hybridised framework, I interweave the creative and analytic, where our perspectives of experience acknowledge how "the self does not exist in isolation" (Griffin, 1999, p. 51), and we can explore becoming through the shaping and sharing of our stories. Subsequently, this study encourages powerful connection making where the creative qualities of the study help activate and increase reader transferability (Huberman, 1989; Webster & Mertova, 2007).

The reader is introduced to an eclectic collection of literature pertinent to what is already known about becoming an artist and teacher. It is here that the analytical lenses through which the reader is encouraged to examine the ways artists and teachers attend to the negotiation of relationships inherent to their practices are extrapolated. In examining the literature around artists, teachers and the formation of professional identity and practice, I surface what is already known in regard to how and why artists become teachers, and how pre-service art teachers are prepared for the challenges of professional practice and negotiating balance between artist and teacher selves. In offering an existing picture of what is already known about becoming an artist and a teacher, the reader can orient themselves with the issues identified as being at the heart of the research reported in this thesis.

Through the examination of our critical events (Woods, 1993; Webster & Mertova, 2007), the data generated within this study are unfolded into a storied triptych, offering three distinct "pictures" of becoming. The first section details our engagement in arts learning towards becoming artists. The second section examines our pre-service teacher training, and the third explores our experiences of beginning teaching, with particular focus on our first two years of classroom art teaching. The storied triptych allows the decisions and events that shaped our experiences of becoming artists and teachers to be made explicit. The expectations, implications and outcomes of our negotiating the complex interrelationship between artist and teaching practice determined the themes, threads and tensions that provide the basis for critique in light of the existing picture. The resulting points for contemplation inherent to our experiences of becoming are made explicit, as is articulation of how the existing body of research speaks to and for our own experiences.

This study provides unique insights into the in-betweens of practices by delivering concrete examples of the challenges inherent to becoming artists and teachers (Graham & Zwirn, 2010; Hall, 2010). A suite of reflections and revelations into becoming an artist and teacher are offered, with the intention of eliciting evocative openings and provocative questions (Barone, 2001; Deleuze, 1995) as opposed to fixed, finite or singular answers. Insights such as our ability to enact transferability and reciprocity between skills and approaches inherent to art making and teaching, and our reaction to situations where our expectations and assumptions about being artists and teachers, emerged as key contributors to how we negotiated the balance between art making and teaching. In doing so, the research surfaces explicit detail of a range of potential benefits, obstacles and challenges that shaped our experiences of becoming artists and teachers. In creating openings, a blank canvas upon which we can re-imagine how art teachers might be better prepared for the realities of teaching can be realised.

Gratitudes

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My primary supervisor.
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CHAPTER ONE:
Stretching the Frame

1: Stretching the Frame

The linen has been stretched with care over the clean, true frame
Upon making the first mark, I commit to an unfolding journey
Where experiences collect and combine upon a blank slate
As they intertwine, I understand they can't be undone
Even through the wiping back of layers
The essence of marks remain as faint stains
Embedded within the canvas weave
They continue to shift, change, evolve
This is the agreement I enter into
As I paint the picture
Always becoming

1.1: The Study

This study investigates becoming an artist and teacher through an eclectic yet complementary suite of theoretical lenses and hybridised research methods, including autoethnography, narrative inquiry and a/r/tography. I work as a bricoleur (Levi-Strauss, 1962) to interact with the research process and participants to co-construct pictures of our individual and our shared meanings (Mishler, 1986), creating interpretive representations that can help us to connect different parts to a whole. In this study, pictures of any particular identity, be they professional, personal, artist or teacher are informed by the perception that identity is always in a state of evolving, changing, or becoming other (Deleuze, 1995). Within these theoretical frames, I narrate and depict the stories of myself and two other artists and teachers. It is in and through the layers of these narratives that richly detailed pictures of how a person can become an artist, and then how that artist can become a teacher, emerge.

Throughout this thesis, I interweave the creative and analytic by including contextual excerpts from investigative paintings and prose undertaken as part of my engagement in this research. In this way, the thesis unfolds within a contextual frame that appropriately acknowledges my propensities as artist, researcher and

teacher, and in doing so, provides access through various positions of entry. By interweaving the creative and analytic into the warp and weft of story and analysis, this study encourages powerful connection making by furthering means for interpretation and communication (Springgay, Irwin, Leggo & Gouzouasis, 2008). Accordingly, the creative qualities of the study are intended to help activate and increase reader transferability (Huberman, 1989; Webster & Mertova, 2007).

As researcher and participant in this study, my own experiences constitute the early career perspective, with my data encapsulating my journey to becoming an artist, my pre-service teacher training and the first two years of my professional practice as an art teacher. The other two participants' data represents perspectives of established (15 years teaching) and master (40 years teaching) practices of becoming and being artists and teachers. Through the examination of our critical events (Webster & Mertova, 2007; Woods, 1993), I comprehensively map the transformative experiences of our becoming artists and teachers. I highlight the critical motivations, challenges, fears and accomplishments inherent to our unique and entwined experiences of becoming artists and teachers.

The decisions and events that shaped our experiences of becoming artists and teachers are shared through a storied triptych,[1] constituting richly interwoven "pictures" of becoming artist and teacher. Secondly, expectations, implications and outcomes of our managing the complex interrelationship between artist and teaching practice are determined through the examination of our critical events. I then elicit the implications our experiences as artists and teachers had upon our negotiation of the transition from pre-service to professional teaching practice. Such insight is valuable given that "the more we know about how students become teachers, and the factors which influence their development, the better we will be able to forge teacher education programs that are genuinely educative" (Bullough, Knowles & Crow, 1991, p. 1).

[1] [1] A triptych is a single artwork that comprises three separate sections or panels.

1.2: The Research Questions

Discussion of our critical events will be unfolded within the framework of the research questions underpinning this study. There are three guiding questions through which this study manifests. The primary research question asks:

- How do artist and teaching practices impact upon each other?

Two secondary questions allow me to burrow further into insights from the primary question to determine:

- What benefits and difficulties eventuate from maintaining artist and teaching practices?
- How do art teachers who identify themselves as artists negotiate the relationship between art making and teaching?

From these questions, the discussion will surface a series of themes emergent from our early career, established and master perspectives of becoming artists and teachers. These themes provide the basis for discussion of the critical event analysis to be considered in light of insights from existing relevant research. In doing so, I will surface points for contemplation of resonances, tensions and paradoxes (Wolcott, 2001) inherent to our experiences of becoming and articulate how the existing body of research speaks to and for our own experiences. This will allow the criticality of our experiences of becoming artists and teachers to be situated and considered in the context of the existing body of knowledge, demonstrating both “the personal and the social significance” (Clandinin & Connelly, 2000, p. 161) of this study.

1.3: Intention of the Study

This study responds to an identified need for research to deliver more concrete examples and further insight into the challenges inherent to becoming artist and teacher (Graham & Zwirn, 2010; Hall, 2010); especially, how artist and teacher

selves converge and can affect the renegotiation from pre-service to beginning teaching practice. Insights from this study allow for the identification and detailing of specific challenges and benefits inherent to art teachers' maintaining of artist practice whilst teaching, and determine how art teachers can maintain balance between their own arts practices and the teaching skills necessary to successfully induce meaningful arts learning.

The research identifies a range of potential benefits, obstacles and challenges inherent to beginning art teachers as they endeavour to engage in professional practice as both artists and teachers. As a result, this study reveals openings through which the unfolding transformative experiences of becoming artist and teacher can be illuminated, and within which we can glean deeper understanding of how art teachers can negotiate and resolve challenges encountered in the process of becoming artist and teacher.

1.4: Introducing the Participants

This study draws its data from three participants, and includes perspectives of experience from early career, established and master teachers and artists. Within this study, I define an early career teacher as someone working within their first five years of professional teaching practice (Kitchin, Morgan & O'Leary, 2009). I delineate an established teacher as someone having at least five years teaching experience, as beginning teachers "need three or four years to achieve competence" (Feiman-Nemser, 2001, p. 3). I define a master teacher as someone exceeding five years of experience in professional practice, reflecting the perception that "several more years [than five] are required to reach proficiency" (Feiman-Nemser, 2001, p. 3).

Jane represents the master practitioner perspective within this study. She is a practicing professional artist specialising in printmaking and has recently retired from secondary art teaching. Her teaching experience includes secondary and tertiary level art in state and independent schools within Tasmania and in the United Kingdom, and she has experience in teaching a broad spread of visual arts mediums. During her time as an art teacher, she undertook international artist

residencies and completed a Master of Fine Art. Jane has enjoyed successes in art prizes and competitions at both the national and international level. In retiring, she maintains an ongoing interest in education matters and has recently engaged in volunteer art teaching in remote Aboriginal communities in the Northern Territory. At the end of 2010, Jane concluded her 40th year of professional teaching practice and turned her attention toward semiretirement and increased focus upon her professional artist practice. At the time of her retirement from teaching, Jane was head of department and gallery director in a large independent school. She is a wife and mother of two adult children. Her story encompasses her experiences teaching for 40 years, during which time she slowly increased her artist practice to the point that, at the time of her retirement from teaching, she was represented by state and national galleries and had exhibited work locally and overseas. Jane describes her experience negotiating balance between art making and teaching as an ever changing dynamic, where one practice would always be prioritised over the other at different times and for different reasons. Jane reluctantly entered into teaching after having to teach for two years in exchange for undertaking a tertiary visual arts qualification. Her teacher training was, by her own description, minimal and inadequate, and subsequently she describes her experiences of entering into teaching as traumatic. She made a conscious decision during this time to minimise her engagement in art making and slowly reconnected with her practice over the course of ten years.

In this study, **Angus** represents the perspective of an established art teacher. He has been teaching for 15 years at the senior secondary level and is currently head of department in a large government school. His teaching experience includes government schools primarily at college level, and his areas of teaching specialisation cover digital and analogue photo media, film, and media production. Angus's own artist practice encompasses both independent professional and commercial photography practices, which he has maintained and continues to build parallel to his art teaching. He has a young family and is actively involved in sporting pursuits. Angus values and maintains active involvement in local artist and education communities, and contributes time to activities therein. His interest in his own arts learning led him to undertake a Master of Contemporary Art in 2011 whilst teaching at his current school. Angus's teacher training comprised an

in-service Bachelor degree that he commenced several years into his professional teaching career.

I (Abbey) have been teaching art in various capacities for almost five years now. Prior to entering into teaching, I completed a Bachelor of Fine Arts and have maintained intermittent engagement with art making and artist practice during the past five years as I worked towards completing my PhD. My ongoing engagement in artist practice includes contributing works for group exhibitions, curating and entering works into art prizes, and my output in these activities fluctuates in response to my teaching, research and family commitments. Within this study, my perspective reflects that of the early career teacher and artist. My first teaching position was held at a Tasmanian independent school and comprised a load spread across secondary English, history and visual art during my first year, and then exclusively visual art and media art during my second year. Halfway through my third year of secondary teaching, I accepted an opportunity to teach and lecture in visual art education at my local university, and have continued to do so ever since. I keep close ties with my first school of employment and continue to relief teach in their art department in between completing my PhD, engaging in other research projects and tutoring at university.

In this study, our individual and entwined perspectives are presented with the intention of illuminating the journey to becoming artist and teacher. In doing so, our perspectives of experience acknowledge how "the self does not exist in isolation" (Griffin, 1999, p. 51) and knowing the self requires us to enter into social processes where we can explore becoming through the shaping and sharing of our stories.

1.5: Thesis Structure

I applied a creative metaphor approach to imagine and realise this thesis. This approach enabled me to engage in an "ongoing performance in writing, a performance that informs on the one hand, and then transforms on the other" (Leggo, 2008b, p. 9). Likening the thesis structure to the procedural stages of an artwork allowed me to resolve strategies and approaches inherent to my painting

practice. In doing so, I utilised metaphoric construct and exploration to guide me through the tribulations of refining methodological approaches to undertaking research (MacDonald, 2012). What this reflects is my understanding that practitioners' lives are not easily separated from their craft (Nias, 1986). It is in this way that I demonstrate transparency as to where and how my propensities as an artist have shaped the realisation of this thesis. Figure 1 (below) provides a visual representation of this thesis structure, aligning with my *thesis as painting* realisation. I have arranged the sections of the thesis to align with my approaches to undertaking a painting as per the following:

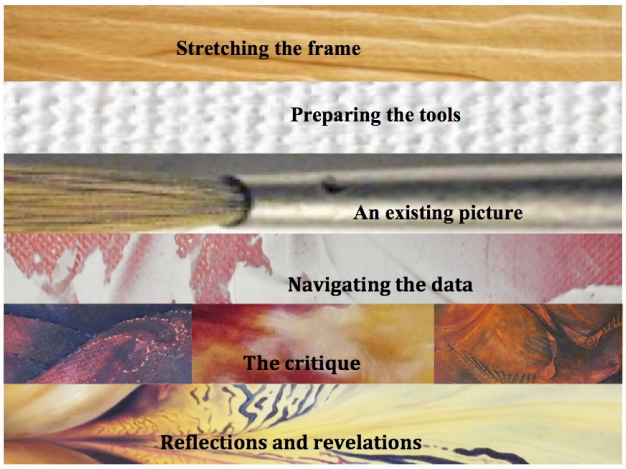


Figure 1: Visual representation of thesis structure.

Stretching the Frame (Chapter One) introduces the thesis, including the structure of the thesis, details of the study, the research questions and introduction of the participants. I liken this section of the research to where I stretch canvas over a frame and prepare the surface for painting.

An Existing Picture (Chapter Two) introduces the reader to an eclectic collection of literature pertinent to what is already known about becoming an artist and teacher. As an existing picture, this chapter allows the reader to familiarise themselves with how others perceive artists and teachers as observing, envisioning, exploring and understanding the intricacies of becoming in the context of professional practice. In doing so, the chapter provides an analytical lens through which the reader can examine the ways in which artists and teachers attend to the negotiation of relationships inherent to their practices. As an existing

picture, this chapter provides a means for readers to acquaint themselves with the issues identified as being at the heart of the research reported in this thesis.

Preparing the Tools (Chapter Three) is where I detail the methodological procedures employed for this study. I explain how autoethnography, narrative inquiry and a/r/tography evolved as optimal methodologies for this investigation into becoming artist and teacher. I unpack the layers of the research procedures and, in doing so, draw parallels between this section and the stage at which I select appropriate mediums, tools and brushes to prime and map out working detail of my painting.

Navigating the Data (Chapter Four) is where I situate the participants' stories, or pictures, of becoming artists and teachers. This is the section where the participants' critical events are shared in the format of a storied triptych. I liken this section to providing an opportunity to exhibit and share works, where the reader is positioned to engage with and contemplate the pictures before them.

The Critique (Chapter Five) is where I unpack our pictures of becoming. I liken this section as providing an opportunity to identify and explore possible interpretations from contemplation of the storied triptych. Arranged within the context of the research questions overarching this study, themes emergent from the critical events are examined in light of the theoretical framework detailed in Chapter Two.

Reflections and Revelations (Chapter Six) identifies a complement of openings emerging from contemplation of the lived experiences of myself and the other two participants. I highlight the significance and potential contribution of the research findings and propose directions for future research inherent to the openings. In the same way I contemplate the degree to which I have successfully communicated my intention and meaning in a painting, I reflect upon my own learning and draw together a summary of this study.

CHAPTER TWO:
An Existing Picture

2. An Existing Picture

This chapter explores a range of issues and previous research central to this study. Consequently, I have sought to create an opportunity for the reader to familiarise themselves with an existing picture of key tenets pertinent to this study. The first section of the review acquaints the reader with a suite of analytical lenses through which the development of artist and teacher identity and practice has been examined. In doing so, I provide some background and context through which the emergent themes and issues inherent to this study are considered. This literature review draws upon the existing bodies of research exploring the ways artistry either contributes to or detracts from the work of teachers (Graham & Zwirn, 2010), and similarly, how teaching contributes to or detracts from the work of the artist. Within this, I have examined literature concerned with teacher education, art teaching pedagogy and practice, and artist identity and practice. As an existing picture, this chapter allows the reader to orient themselves with the ways others have perceived artists and teachers as observing, envisioning, exploring and understanding the intricacies of becoming in the context of professional practice.

2.1: Examining Becoming, Artist and Teacher

In keeping with the painting as research framework adopted for this study, I present this review of literature as a layered depiction of the research exploring becoming an artist, pre-service teacher preparation and art teaching practice. In the same way that Chapter Four unfolds across a triptych format, I have similarly realised the structure of this literature review. The first section provides an opportunity for the reader to acquaint themselves with the theoretical lenses through which I have considered the development of artist and teacher self and practice. The remainder of the chapter unfolds across three distinct layers of artist, pre-service art teacher, and professional practice as artists and teachers. In examining the literature around artists, teachers, and the formation of professional identity and practice, I surface what is already known with regard to how and why artists become teachers, and how pre-service art teachers are prepared for the challenges of professional practice and negotiating balance between their artist and teacher selves. In doing so, the chapter provides a diverse contextual lens through which the reader can examine the ways in which artists and teachers attend

to the negotiation of relationships inherent to their practices.

2.2: Exploring Professional Selves

I initially entered into this literature review through the expansive body of research into artist and teacher identity construction and formation (Alsup, 2006; Beijaard, Meijer, & Verloop, 2004; Blair, 2006; Daichendt, 2009; Dotger & Smith, 2009). From this point, I identified a complementary link between social constructivist perspectives as being inherent to both artist and teacher identity explorations (Dinham, 2011; Nias, 1996; Stewart, 2003; Webb, 2005). Social constructivist approaches to identity construction embrace the notion that identity is both distinctive and embedded, and constructed within the context of relationships and social institutions (Henkel, 2005; Hoffman-Kipp, 2008). Through this perspective, identity can be perceived as being "shaped and reinforced in and by communities and the social processes generated within them" (Henkel, 2005, p. 157). Due to the inherently social nature of teachers' work, where teacher identity is strongly shaped by the sharing of experiences and stories (Churchill et al., 2011), I initially found postmodern and social constructivist approaches to understanding identity, such as those of Henkel (2005) and Gu and Day (2007), as best aligning with the disposition of this research. I also found myself drawn to these approaches due to the fact that social constructivist theory and practice was richly embedded within arts learning and teaching philosophy, where students and teachers develop understandings socially about "who they are, how they belong and how they are connected" (Dinham, 2011, p. 30). These perspectives resonated with my own lived experiences of becoming an artist and a teacher by acknowledging the complex interweaving and fluctuations of rationality, emotional responses, personal dispositions and structural locations (Day, Kington, Stobart & Sammons, 2006; Lortie, 1975; Nias, 1989).

Further to the temporal spaces and places within which identity unfolds is the understanding that identity formation is not static, has no end point and is in a constant state of flux. In this way, Hoffman-Kipp (2008) envisages teacher identity forming within classroom activity, where "identity is not fossilised in one moment with a unitary definition, but is actually shifting routinely non-linear, and often in conflict, both interpersonal and intrapersonal" (p. 153). Much of the literature included in this

review examines becoming an artist and teacher from the perspective of identity construction and formation.

Within such perspectives, avoidance of fixed perceptions of identity (Bauman, 1996; Giddens, 1991) are especially important; however, with this comes the possibility of being "pulled simultaneously in different directions by contradictory identities" (Henkel, 2005, p. 158). I perhaps found myself in this very situation as I started to perceive the term identity as being troublesome and resonating less and less with the objectives of my literature exploration. If no fixed or permanent meaning exists, and all knowledge is contingent, realities such as identity, truth, knowledge and self "become problematic" (Semetsky, 2006, p. 92). Despite postmodern and social constructivist perspectives of identity embracing fluidity, to perceive this process as working towards any particular identity inadvertently infers a degree of resolution or end point. In response to this realisation, I set about examining literature that envisaged identity more abstractly, focusing upon processes of becoming as opposed to aspiring towards the formation of any particular identity. This informed my decision to approach this review of literature from a perspective of becoming an artist and teacher.

2.2.1: Becoming.

In this study, I adopt Deleuze's (1995) use of the term becoming through which to examine artist and teacher identity. By definition, becoming experiments with the unknown and new coming into being, or *be-coming* (Semetsky, 2010). In this way, it is experimentation on and through ourselves as "enfolded in the world that, for Deleuze, is our only identity" (Semetsky, 2010. p. 480). As such, becoming can be realised as the movement evident in changes between particular events, such as the interchange inherent to an artist becoming a teacher. According to Stagoll (2005), this is not to say that becoming represents "the phase between two states, or a range of terms or states through which something might pass on its journey to another state" (p. 26). Rather, becoming removes emphasis from any particular end product, whether it be interim or final. Becoming reflects "the very dynamism of change, tending towards no particular goal or end-state" (Stagoll, 2005, p. 26).

Significant within these movements in between coming into being are the critical encounters that lead to thoughts, decisions and actions. In this way, the present can be conceived as the productive moment of becoming, where the "disjunction between a past in which forces have had some effect, and a future in which new arrangements of forces can constitute new events" (Stagoll, 2005, p. 27). As the artist moves back and forth between spaces and places of being artist and becoming teacher, they will inevitably create encounters within which their understandings of ways of being and performing will be challenged. According to O'Sullivan (2006), encounters create opportunities within which "our typical ways of being in the world are challenged, our systems of knowledge disrupted. We are forced to thought" (p. 1). In this way, the encounter can create cracks or ruptures in our habitual modes of being and subjectivity. When a novice teacher first encounters professional practice as such, critical learning towards their becoming a teacher occurs "as their typical way of being in the world is challenged" (O'Sullivan, 2006, p. 1) in the movement from pre-service to professional practice. Whilst having the potential to disrupt and confront, moments of affirmation reside and can emerge from within the rupture, through which we can begin to perceive our world anew. It is this "creative moment of the encounter that obliges us to think otherwise" (O'Sullivan, 2006, p. 1). In examining the encounters and moving relationships between self and other, we can map lines along which we can be carried as we journey from artist to teacher.

Exploring how others have perceived artists' and teachers' experiences of becoming, as situated and considered within the context of existing bodies of knowledge, are critical to understanding both "the personal and the social significance" (Clandinin & Connelly, 2000, p. 161) of this study. It is for this reason that the examination of stories and experiences are used to conceptualise artists' and teachers' becoming. Semetsky (2010) suggests that exploration of such real-life events can deliver "critical lessons from which we can and should learn" (p. 480).

2.2.2: Rhizome.

How an artist moves between becoming a pre-service teacher and into professional art teaching practice is a complex process informed by many variables. According to Hall (2010), becoming an art teacher requires the entangling of "personal and professional

identities as a teacher and an artist; personal and pedagogic philosophy and approach, the ethos and character of their school and the stage of their career" (p. 109). Through a theoretical lens of becoming, the entwining of artist and teacher identity and practice can be conceived as evolving within a complex map of rhizomatic relations, indicative of "a system without centre or central organising motif" (Deleuze & Guattari, 1987a, p. 12).

The rhizome is another Deleuzean tool that can be used to help us conceive the interconnectedness of interstitial spaces, or the "in-betweens" of becoming, where sequences of interpretive representations are used to connect different parts to a whole. To describe something as rhizomatic infers a "flat system in which individual points are connected to one another in a non-hierarchical manner, having the capacity to foster transversal connections and communications" (O'Sullivan, 2006, p. 12). In perceiving becoming as rhizomatic, becoming an artist and teacher as unfolding within this literature review can be imagined as working from the centre out, capturing comings and goings rather than beginnings and endings (Semetsky, 2006). Accordingly, becoming can be perceived as complimentary to Hoffman-Kipp's (2008) description of identity formation, in how it is realised as nonlinear, shifting and often in conflict with various aspects of self. Such perspectives of identity construction resonate with becoming, where the present merely reflects a productive moment of becoming where the disjunction between past and future can effect new arrangements and events (Deleuze, 1995; Stagoll, 2005). As such, the dynamics of unfolding experiences involves processes inclusive of both actual past and potential future (Semetsky, 2010).

The rhizome names a principle of connectivity, which can assist the ways we perceive resonance between seemingly conflicting practices. In conceiving connectivity as rhizomatic, we can realise and visualise contact and movement between different environments and "between areas that are usually thought of as distinct and discrete" (Stagoll, 2005, p. 27). In this way, rhizomatic structures are innately creative in their capacity to enact harmonies and synthesis. Multilayered rhizomatic constructs can allow for 'connections of the dots' to be made "out of the disparate bits and pieces of information which can de-stratify one's old ways of thinking" (Semetsky, 2010, p. 482). Within a rhizomatic map, the critical junctions where paths cross and interact create points of perplexity and novelty (Semetsky, 2006, p. 99), functioning as an

assemblage for new thoughts and concepts. These assemblages are reflective of the moments of encounter within which significant decisions and choices are made to becoming an artist and teacher.

2.2.3: Metaphor.

Further to conceptualising identity formation through the Deleuzean concepts of becoming and rhizome, exploration of the ways in which artists become teachers and perform as such can be expanded through the lens of metaphor. Metaphor construction and exploration is complementary to Deleuzean philosophy, whereby visual metaphors and cartographies can be employed to map and consider new directions for praxis (Semetsky, 2010). The rhizome itself can be imagined as a metaphoric construct through its particular "mapping of a process of networked, relational and transversal thought" (Coleman & Collins, 2006, p. 232). In this way, Deleuze has utilised metaphors and cartographies to map new directions for praxis.

In considering ways to examine artist and teacher practice and identity, the creation and exploration of personal metaphors can make ideas and the approaches to investigating them "more transparent and easy to understand" (Chen, 2003, p. 24). As such, this literature review highlights how researchers have used metaphoric constructs to increase access to, and expand understanding of becoming artists and teachers.

In considering becoming an artist and teacher within the metaphor of a map, it can be perceived as "mapping" new terrain which does not seek to "trace something that came before, rather it actively creates the terrain it maps, setting out the co-ordination points for worlds in progress, for subjectivities to come" (O'Sullivan, 2006, p. 35). Such a map has no end points, rather multiple and variable points of entry and destinations. Deleuze and Guattari conceived the map as being "open and connectible in all of its dimensions; it is detachable, reversible, susceptible to constant modification. It can be reworked by an individual, group, or social formation … it can be conceived of as a work of art" (1987b, p. 12). In this way, the map as a metaphoric construct can be perceived as constructive, creative and always in process of becoming other rather than working towards a particular end goal, or "x marks the spot". In perceiving identity formation as the mapping of a journey and what one journeys through, our connections

and potentialities converge within the object of the map, “where the object itself is movement” (Deleuze & Guattari, 1987b, p. 61).

Metaphor construction and exploration allows for connection between the familiar and the unknown to be made, through which we can deepen our understandings through the juxtaposition of the known and seemingly unrelated. According to Gillespie (2005), “although metaphors can operate explicitly on surface levels of description in speech or writing, they often carry complex and deep implicit inferences with them” (p. 139), providing opportunity to clarify vague concepts and encourage divergent thinking. With regard to how we conceive self in relation to identity, numerous researchers endorse the exploration of metaphor in order to effectively facilitate deeper and more meaningful reflection (Bullough & Stokes, 1994; Carlson, 2010; Chen, 2003; Dooley, 1997; Gillespie, 2005). Capacity for such exploration is crucial for the pre-service and beginning teacher as they learn how to conduct themselves in the context of professional practice. In conceiving artist and teacher becoming in such a way, there can be “no end to this … weave, no origin or final cause” (O’Sullivan, 2006, p. 28). In the context of this review, the word metaphor is not used in “its historically narrower sense, as restricted to figurative language” (Gillespie, 2005, p. 139), but rather in a cognitive conceptual context (Hornbacher, 2009).

It is apparent that much can be learnt about how an artist becomes a teacher through the closer examination of practices inherent to their work and lives as artists and teachers (Springgay et al., 2008; Leggo, 2008a). Gillespie (2005) proposes that metaphor analysis encourages the depth of introspection required to reflect meaningfully and purposefully on evolving identities and practices inherent to these identities.

2.2.4: Imagining identity.

This review of literature seeks to respect the diverse ways in which research has conceived how artists and teachers merge their practices and propensities within the context of professional practice. It is evident that research exploring the construction of artist and teacher identity (Daichendt, 2009; Graham & Zwirn, 2010; Hall, 2010; Hatfield, Montana & Deffenbaugh, 2006; Hickman, 2010; Shreeve, 2009; Unrath & Kerridge, 2009) is significant and constitutes a considerable body of literature exploring

the perspectives and practices of both artist and teachers. However, it is acknowledged that the pictures of identity as surfaced within this review of literature, be they professional, personal, artist or teacher, are informed by the perception that "identity is always in a state of evolving, changing, or becoming 'other'" (Semetsky, 2010, p. 481).

The review now turns its attention to the first of three layers that build towards a whole picture of becoming and being artist and teacher. To do so, this next section explores the research pertaining to identity and practices inherent to becoming and being an artist, gradually moving through to exploring the purposes and outcomes of artist practice within education contexts.

2.3: The Artist

Before we attempt to explore the work that artists do, it is important to gain a deeper understanding of who an artist is, and the signifiers that identify them as such. Throsby and Zednik (2010) define artists as creative practitioners working within specialisations of visual arts, craft practitioners, actors, dancers, musicians, composers, community cultural development workers and creative writing practitioners. For the purpose of this study, I refine this definition of artist to encompass just visual art practitioners who would go on to qualify and practice as art teachers in schools.

2.3.1: Defining artist.

Historically and in recent times, the identity and function of artists have been widely conceptualised across a broad spread of research. Much of the research infers that definitions of what makes an artist and what constitutes artist practice are subjective and open to variation (Bain, 2005; Bennet, Wright & Blom, 2009; Carrol, 2006). Bain suggests that the professional status of an artist can be determined "largely from the construction and maintenance of an artistic identity and its effective communication to others" (Bain, 2005, p. 25). In order to determine whether the status of "professional" should be applied to a particular artist's practice, Bennet, Wright and Blom suggest that the artist's "time spent on arts work, reputation, income derived from professional practice, or status within the arts community" (2009, p. 10) should be taken into account. Throsby and Zednkik's (2010) report into the work of Australian artists

indicated that artists felt "the moment of recognition by peers in the industry or by the public" (p. 32) was significant to when artists would perceive themselves as achieving established status. Also aligning with Bennet, Wright and Bloms's (2009) assertion was the perception that "artists felt they had arrived as a professional when they were able to spend the majority of their time at their creative work" (Throsby & Zednik, 2010, p. 32).

It is evident that defining who artists are and what they do poses a complex challenge for researchers. Saarnivaara (2003) defines the artist as being instinctive, intuitive and "a person who confronts their experiential world by means of a craft without exerting any conscious conceptual influence and who draws on it to create something new" (p. 582). Carroll (2006) also suggests that, similar to the construction of teacher identity, "artist identity is constructed in and through the discipline of art making itself" (p. 4). As such, these definitions "provide a repertoire of attributes that artists can relate to and can selectively draw upon" (Bennet, Wright & Blom, 2009, p. 30) to challenge or confirm their perceptions of professional self.

2.3.2: Artist identity and practice.

Conceptualisations of who artists are and what their practice encapsulates vary from the flattering and romanticised through to pictures of brooding rebellion. Burgoyne (1990) describes an artist as:

> Any person who creates, or gives creative expression to, or re-creates works of art; who considers his/her artistic creation to be an essential part of his/her life; who contributes to the development of art culture; and who asks to be recognised as an artist, whether he/she is bound by any relations of employment or association. (p. 29)

This encapsulating and inclusive description implies that anyone can be an artist, and provides opportunity for such recognition to be given by self and other. This definition also allows us to reflect upon who an artist is by considering the activities they engage in. There is also a substantial body of literature (see Boden, 1994; Csikszentimihalyi, 1990; Dacey & Lennon, 1998; Feist, 1999; Piirto, 1992) that similarly perpetuates

conceptions of artists as being creative individuals who "tend to be emotionally labile, nonconformist, and exhibit strong asocial tendencies" (Bain, 2005, p. 30). Such conceptions of artists have the potential to propagate images of the 'starving artist' (Bridgstock, 2005), as living a lonely or marginalised lifestyle.

Other conceptualisations of artist might be perceived as being more derogatory. In Blair's (2006) critical commentary on Art Teacher Barbie, she highlights the difference between Mattel's Barbie Doll depicted as a classroom teacher, being modestly dressed in conservative attire, to her art teacher counterpart. In short, "Art Teacher Barbie is dressed much sexier" (p. 3) in a risqué mini-skirt and high heel combination. What this has the potential to infer is the stereotype of artists as being unprofessional, whereby through nature or practice they might be perceived as being inferior to or incompatible with other professional realms. The notion of artists' work being perceived as lacking professional rigour is furthered by perceptions that "artistic labour is seldom recognized as 'real' work" (Bain, 2005, p. 25). Such stereotypes can be either perpetuated or denied by the artist, depending on their propensity to be "encouraged to exaggerate and exploit their individuality and to feed into popular myths" (Bain, 2005, p. 29), or to challenge what such stereotypes infer about artist as professional practitioner.

2.3.3: Where artists work.

Not many artists in Australia are able to work on and earn income exclusively from their own creative practice. The reality for many artists working in Australia is that they need to look to other sources of employment, be they arts related or not, to either supplement their income, or finance their arts practice. Throsby and Zednik (2010) found that during the years 2007 and 2008, "artists spent a little more than half of their working time on creative work … they spent a quarter of their working time on arts-related activities and 20% on non-arts work" (p. 8). Throsby and Zednik (2010) define teaching as being "arts related work" when the artist is teaching within their art form, and this work can include both "paid employment and unpaid arts-related work" (p. 8) in education contexts. According to Pringle (2009), increasingly bold claims are being made by policy makers in regard to the positive outcomes of artists' work in the education context, with artist-led pedagogy being increasingly perceived as a "powerful focus for all kinds of applied skills and learning" (Sekules, 2003, p. 146).

Artists have been performing a number of tasks within classroom contexts for many years now. Booth suggests that the positive benefits exposure to artist practice can have for learning have been long recognised, and that "many artists were, and still are, naturally good teachers, and those who 'have it' are the ones hired to bring their magic into the lives of students" (Booth, 2010, p. 5). Stewart (2003) suggests that artists bring an array of complex skills, perspectives, interests and talents highly pertinent to learning. It is also acknowledged that arts practice in itself is "a dynamic process and complex activity that is socially constructed" (2003, p. 2). This is indicative of how an artist grows both in and through the practice of their art making (Carroll, 2006). Where the artist's perspective, experience and processes are created within the context of professional practices in the field (Stewart, 2003), their practice becomes situated in historical, social and cultural contexts, mirroring a teacher's experience. In this way, through processes of making [internal] and presenting [external], how artists share and make meaning of their work resonates with social constructivist approaches to teaching and learning.

Within education contexts, there are spaces and places where artist identity and practice can flourish or wilt. According to Bennett, Wright and Blom (2009), "moving between environments where the artistic is valued and revered, or undervalued and misunderstood" (p. 10) has the capacity to impact upon artists in various ways. An artist's capacity to effectively and efficiently negotiate dual practices as artist and teacher can be problematic, as is the degree to which embodying these identities simultaneously can affect of the quality of productivity expected of each. Making a piece of art has the potential to call the artist "inside", where close and critical introspection is sometimes embraced in order to generate ideas and solve creative problems. This idea is supported by Graham and Zwirn (2010), who state that for an artist, creating art can be self-absorbing and time consuming while teaching is outward oriented, requiring attention to schedules, materials, and the needs of students.

According to Barry and King (2000), an important aspect of the teacher's work is to nurture students. Churchill et al. (2011) elaborate upon this point by suggesting that in order to provide a whole picture of the vast and varied facets of a twenty-first century teacher's identity, we would need to acknowledge the fact that teachers embody characteristics pertinent to those of "facilitators, experts, coaches, tutors, mentors, role

models, pastoral carers, family counsellors, law enforcers and friend among others" (2011, p. 508). Considering that the teacher is in a position where the care and wellbeing of their students and their learning is an undeniable priority, it could be said that an artist identity may struggle to conform to this self-sacrificing aspect of the teacher identity.

2.3.4: Artists in residency.

The benefits of artist in residency programs or similar opportunities for artists to be brought into the fold of teaching and learning are emphasised across a generous spread of substantive research (Bamford, 2006; Ewing, 2010; Fiske, 1999; Vaughan, Harris & Caldwell, 2011). Commonly acknowledged as significant across such initiatives is an artist's ability to "see and bring out sides of students that other teachers often don't see" (Oreck, 2009, p. 221). When artists bring their practice into education contexts, they can broaden students' capacity to develop craft, attend to relationships, and develop their abilities to observe, envision, express, reflect, explore, and understand contemporary art practice and critique (Graham & Zwirn, 2010). Further to this, artists can similarly expand classroom teachers' perceptions of particular learners as "artists bring a different perspective and pedagogy and hold a special affinity for many students whose energy and creativity go under-appreciated in the classroom" (Oreck, 2009, p. 221).

Typically, the objectives of artist in residency programs can include the provision of pathways for artists to connect with young people via their practice, and familiarise teachers with approaches for using the arts in their teaching (see Arts Tasmania, 2010). The Artists at the Centre Initiative (2007) suggests that when artists and children work together, children can learn skills and forms of awareness that occur only in the arts, and this in itself is a fundamental reason for putting artists and children together. Evidence of such benefits for children was found to be particularly overwhelming within the context of early years of schooling. Catterall (2002), and Ewing (2010) expand upon this to include the various ways that artists can similarly mentor teachers. It is evident that such programs can provide opportunity for professional artists and their ways of working to be realised by students, staff and the wider school communities. The above benefits are also reciprocal in their capacity to enrich student

learning in and through arts experiences, and to expand teacher pedagogical knowledge.

The above section of this literature review has sought to illuminate who artists are and what they do. In doing so, I have drawn upon research that elicits synergies inherent between practices of artist and teacher, and provided insight into the reciprocal benefits that can emerge when artists enter education contexts. This section has also indicated some of the contributing factors that might motivate an artist to pursue work in education contexts, such as artist in residency opportunities or the need to pursue income parallel to their artist practice. As the foundation has been laid for the artist entering the classroom, I will now turn my attention in this review to what happens to and for artists when they decide to become teachers.

2.4: The Pre-service Art Teacher

Artists enter into teaching for varying reasons. Some artists will have undertaken formal arts learning with the intention of ultimately extending their arts learning into professional teaching practice, while others may consider teaching as one of few alternatives to help supplement their income as artists. Throsby and Zednik's (2010) report into the work that artists undertake outside or parallel to their working as artists indicates that many artists enter into some kind of formal or informal teaching of their specialisation. "Many professional artists, by choice or necessity, undertake work beyond their immediate core creative practice, sometimes in a field related to the arts, sometimes in a completely different line of work altogether" (Throsby & Zednik, 2010, p. 39). The motivations that bring an artist to enter into teaching can have implications for the quality of arts learning they can offer. The fact that the majority of art specialists enter pre-service teacher training with "studio art and/or art history backgrounds" (Davis, 2008, p. 177) does not mean that they have successfully "developed the knowledge, skills or conceptual understandings necessary to *teach* visual art" (Grauer, 1999, p. 20). What this infers is that it is not simply a case of "if I can make art, then I can teach art". Zwirn and Goetz (2010) echo this point by stating that "being an artist does not mean that great [art teaching] pedagogy will follow" (p. 8). Artists who enter into teaching grapple with a number of challenges. One of these challenges is to understand the various ways their practices as artists can and will inform their practices as teachers (Hatfield, Montana & Deffenbaugh, 2006). Another is resolving how they

might feel about the inference that their inability to sustain themselves entirely through their artist practice might be perceived as reflecting failure as artists, or that "those who can, do; those that cannot, teach" (Bernard-Shaw, 1903, as cited in Booth, 2010, p. 1).

2.4.1: Becoming a pre-service teacher.

As pre-service teachers, artists need to develop the appropriate pedagogical knowledge for them to make meaningful connections between their understandings and knowledge as and of artists, and how this knowledge can enrich the art learning they can offer. According to Hatfield, Montana and Deffenbaugh (2006), "having both an artist and art educator identity is almost always expected" (p. 47) of the art teacher. What this implies is that when an art teacher maintains an arts practice concurrent to their teaching, this can serve to enrich the quality of arts learning experiences of their students (Bolanos, 1986; Hall, 2010).

Pre-service teachers' previous experience with and beliefs about the arts have the potential to impact upon their capacity to provide quality arts education experiences as graduate teachers. This is where experiences of arts learning and artist practice can be particularly important, especially considering that teacher education is currently at a point where certain specialisation areas, such as the arts, are being given less time in programs (Garvis & Pendergast, 2010; 2012). Barton, Baguley and MacDonald highlight the problematic nature of this predicament where limited exposure to the arts in teacher preparation programs can contribute to "a lack of confidence in teaching art in the school context" (2013, p. 76).

When artists enter into pre-service teacher training, they embark upon a journey that will see them negotiate a synergy between their existing artist self and practice, and their evolving understandings of what it means to teach and facilitate learning in and through art. Research indicates that a lack of adequate pre-service preparation for art teachers can be very influential in the development of weak or conflicted artist and art educator identities (Chapman, 1982; Day, 1997; Zwirn, 2002). Hatfield, Montana and Deffenbaugh (2006) also acknowledge the importance of quality pre-service art teacher education, but imply that the "formation of any professional identity occurs over a lifetime of career experiences, and such development for the art teacher is no different"

(p. 47). This may be the case, however it is beneficial to, wherever possible, elucidate the complex transformations that occur when artists enter into teaching as they struggle to re-negotiate balance between existing and evolving identities and practices (Britzman, 1991; Cohen-Evron, 2002). By making explicit the experiences an artist undergoes as they become teachers, we should be able to glean more accurate pictures of how they negotiate professional identity amidst conflicting sites of subjectivity (Cohen-Evron, 2002).

2.4.2: Pre-service art teacher education.

The effectiveness of teacher education with regard to the realities of classroom art teaching is a topical issue for many arts education researchers. Of particular focus is the ways in which teacher education programs prepare art teachers for professional practice, where models and programs for doing so have been placed under increasing scrutiny (Britzman, 1991; Cohen-Evron, 2002; Zembylas, 2003). The National Review of Arts Education (Davis, 2008) found that despite numbers of graduate specialist art teachers rising in Australia, there is still disquiet in relation to their preparedness to teach visual art effectively. This has the potential to be further compounded by the fact that of any practical profession, teaching offers the least amount of opportunity to practice in professional contexts prior to official qualification being obtained (Ramsey, 2000; Webb, 2005), and these professional experience opportunities are often undertaken without clearly stated universal standards and expectations of supervision (Webb, 2005).

An increasingly significant issue for teacher education programs is the investment of funding dedicated to arts education. In Australia, the broader tertiary education sector has suffered major funding cuts, largely due to the global financial climate (Barton, Baguley & MacDonald, 2013). The consequences of such funding cuts have included significant consolidation of both resources and staff (Waples & Friedrich, 2011) – a trend that has evidently increased over the past decade. In Australia, universities are juggling decreases in course offerings, the increase of online teaching, and large funding cuts (Leach, 2013). As such, teacher education has found itself at a point where specialisation areas such as the arts are being given less time in programs (Garvis & Pendergast, 2010; 2012). This is concerning given the extensive examples of research

that both demonstrate and advocate arts experiences as being significant to teacher quality (Caldwell & Vaughan, 2012; Gibson & Anderson, 2008; Parr, Radford & Snyder, 1998; Wright, 2003). It is evident that the capacity for arts rich programs to powerfully contribute to improvement in teaching quality has been acknowledged (Hunter, 2005). However, if time dedicated to arts learning at the pre-service level continues to be squeezed, this has the potential to inadvertently perpetuate marginalisation of the arts in schools (Barton, Baguley & MacDonald, 2013).

The difficulty in defining a professional self in relation to evolving teacher identity appears to be a struggle that characterises the per-service and early years of classroom teaching. Despite best efforts at the pre-service level to provide novice teachers with "rich, formative experiences, there remains a crucial void" (Dotger & Smith, 2009, p. 162). What this highlights are the challenges teachers face in successfully traversing the space between pre-service teacher and beginning or early career teacher. Davis, Sumara and Luce-Kapler (2000) suggest that the practice of teaching itself is crucial to helping pre-service and beginning teachers negotiate this transition. This poses a significant challenge for pre-service teacher education to facilitate practice in teaching, especially considering the implications increasingly limited funding can have on a program's capacity to deliver such opportunities. Despite best efforts from pre-service teacher education programs to demonstrate and advocate best practice, the practices that many teachers reproduce are often based on observation of experienced teachers and the advice they generate (Britzman, 1991). This can create tension when pre-service teachers model their practice upon examples that may no longer be appropriate to current educational contexts, or when the practices being demonstrated conflict with what is being advocated within their respective teacher education courses. The equivalent of years of experience in making mistakes and negotiating obstacles cannot be obtained within pre-service teacher education programs, regardless of how successful the program is deemed to be (Barton, Baguley & MacDonald, 2013).

This section has highlighted some of the conflicts between what is expected of the pre-service art teacher and the reality of what is provided within art teacher education. To further situate these contentions and the implications they can have for becoming an art teacher, I will now turn my attention to what happens while the pre-service teacher negotiates the transition from pre-service teacher to classroom teacher.

2.4.3: Transitioning to professional practice.

The transition from pre-service to professional classroom teacher reflects a period of immense growth and potential confusion as the teacher re-negotiates their pre-service understandings into the context of professional practice. In transitioning from pre-service to professional teaching practice, teachers undergo a process that requires them to "put their values and beliefs into practice … to make real decisions about how to teach based on professional knowledge" (Churchill et al., 2011, p. 15). This is the time during which a teacher who is also an artist will question and deepen their understandings of how their artist practice and identity will manifest amidst expectations to deliver quality arts learning experiences to their students.

Pre-service art teacher education programs typically provide opportunity for artists to consider and explore the ways their artist practice can contribute to and shape the learning experiences they will deliver as teachers. Myers (2003) infers that although artists may be accomplished in their practice of art, this by no means guarantees an understanding of how to teach it effectively. A challenge pre-service art teachers face in negotiating the transition to professional practice is learning how assumptions and expectations of and for their artist practice established during their pre-service teacher training "stack up" to the reality to their art classrooms. Hall (2010) suggests that this confrontation and renegotiation of expectations for artist and teacher practice amidst transitioning from pre-service to professional practice can have profound impacts upon both artist and teacher identity. Adams (2007) argues that this transition for art teachers who also maintain practices as artists can be particularly challenging, as the contrast between artist practice and that of regulated teaching "can be severe" (p. 264).

It is evident that art teachers' professional identity is reflected within and comprised by different roles, requirements and responsibilities that constitute teachers' work. Day et al. (2006) describe teacher identity as not always being stable, but at "certain times during life, career and organisational phases, it may be discontinuous, fragmented and subject to turbulence and change in the continuing struggle to construct and sustain stability" (p. 613). This is especially the case during the time that a beginning teacher

tests the solidarity of their evolving knowledge of teachers and teaching during their first years of professional practice.

How teachers reassess, redefine and realign their pre-service notions of what it means to be a teacher within the context of professional practice can be challenging to conceptualise. This becomes increasingly complex when an existing artist identity and practice is also present, and has the potential to complicate what is an already multifaceted and intricate negotiation. In order to elucidate the ways pre-service teachers negotiate the complex transition to professional practice, Bullough, Knowles and Crow (1992) suggest that "the more we know about how students become teachers, and the factors which influence their development, the better we will be able to forge teacher education programmes that are genuinely educative" (p. 1). However, if professional learning is "critical to how teachers become and remain the kind of teachers that they truly want to be" (Churchill et al., 2011, p. 560), illuminating what happens during a pre-service teacher's transition into professional practice, and providing a means for beginning teachers to access such insights and learning post graduation, appears valuable.

The above points emergent within the literature are highly reflective of the impetus for this study, as they emphasise the importance of elucidating the ways in which artists become teachers. Having provided some context towards some of the concerns pertinent to transitioning from pre-service to beginning teacher practice, I now examine more closely the characteristics inherent to and variations of expectations pertaining to art teachers.

2.5: Becoming Artist and Teacher

In becoming an art teacher, an artist may be considered as having an advantage in their possession of an already established artist identity. While practice as an artist is purported to be beneficial to art teaching practice, it alone does not equate to pedagogical proficiency. "Teaching is an enormously complex endeavour requiring judgment and skill that extends far beyond the knowledge of any particular discipline" (Graham & Zwirn, 2010, p. 8). This next section highlights, as indicated in literature, the prevalent challenges and benefits that art teachers who seek to maintain artist

practice concurrent to teaching practices might expect to experience. In doing so, variations in conceptualisations of art teacher, such as teaching artist and artist teacher, will also be examined.

2.5.1: Challenges and benefits.

Maintaining an artist practice concurrent to teaching poses a distinct but evidently evolving suite of challenges and benefits. During the review of literature, several key benefits and challenges emerged as significant for art teachers who maintain artist practice concurrent to their teaching. Zwirn and Goetz (2010) state that a teacher's artistic endeavours and engagements have the ability to "shape pedagogy in significant ways" (p. 8). The significance of arts practice in regard to how art teachers evolve their pedagogical knowledge and understanding can have both positive and negative implications.

A likely challenge for the beginning teacher is negotiating between expectations and assumptions. These expectations and assumptions can either be self-imposed by the art teacher, or they may feel particular expectations are implied and required of them. As teachers enter into professional practice, they bring with them diverse assumptions and expectations (Churchill et al., 2011). These can be particularly challenged when the beginning teacher finds themselves working in successful departments and with high performing, experienced colleagues. Carillo and Baguley (2011) infer that when beginning teachers find themselves feeling pressured to perform at levels of their established peers, such experiences can negatively impact upon their typically tenuous confidence and self-efficacy. This reflects how, during the first few years of a teacher's professional career, they are arguably at their most vulnerable, where shock and anxiety in regard to professional identity expectations and assumptions are often at their highest (Cohen-Evron, 2002; Corley, 1998; Huberman, 1989; Veenman, 1984).

Many of the expectations and assumptions about teaching that beginning teachers bring with them upon entering into professional practice are formed during the course of their teacher training, through examination of theory and their observations and experiences of practice. Feiman-Nemser (2001) describes the struggle between existing beliefs and models of best practice as being one of the major obstacles that limit how beginning

teachers can best develop the integrity of their practice. This can also present a complex predicament for the beginning teacher; where in negotiating and establishing themselves as teachers, they can find themselves in situations where they are either required or expecting to "insist upon high standards of performance from their students, but also be able to perform to that level themselves" (Huddlestone-Anderson, 1981, p. 46). This can become further complicated when the beginning art teacher expects to resume levels of artist practice engagement and output that they achieved prior to beginning teaching. What is clear is that expectations to maintain artistic performance and output can pose a challenge as the teacher settles into the realities of professional teaching practice. However, the skills and ways of working inherent to artist practice can be of particular benefit for the beginning art teacher.

One of the key benefits for art teachers who have experience in artist practice is an increased capacity to engage the creative problem solving processes inherent to art making (Pringle, 2009). This is where an art teacher who occasionally engages in art making differs from the art teacher who has experience in sustained artist practice. Through their practice, artists confront their experiential world by means of a craft and draw on it to create something new (Carroll, 2006; Saarnivaara, 2003). When such activity is bolstered by ongoing and sustained practice, the experiences a teacher has as an artist can expand possibilities of what to do and how to do it, in the context of visual arts learning the classroom (Graham & Zwirn, 2010).

The ability to think creatively and divergently in their approaches to overcome the challenges associated with beginning teaching can greatly assist negotiation of the shift from pre-service to classroom teaching. According to Davis (2005), artful teachers (those who utilise art, and artist practices and processes to enrich, enhance and inform their pedagogical perspectives) have the vision and power to persistently challenge norms: to rewrite the boundaries, definition, and objectives of education. When an art teacher can call upon their practices and propensities as an artist to inform the decisions they make in teaching, they can instinctively connect with an existing part of their broader self. Knowles and Cole (2000) describe how an artist practice provides experiences in embracing means of investigation and expression that allow us to follow our unique and "natural internal flow of individual inquiry" (2000, p. 66). This is reminiscent of Palmer's (2007) concept of teaching *who* you are, and highlights how

teaching can be most effective when it comes from the unique identity and integrity of the teacher (Churchill et al., 2011). This implies that a teacher's knowledge and understanding as an artist have the potential to positively influence how they interact with their students, shape visual art learning environments, and communicate their field of knowledge (Graham & Zwirn, 2010).

Despite being difficult to balance, teaching and art making have powerful capacity to support and enrich one another. A number of studies have highlighted how competence and experience in artist practice can be critical to bolstering confidence and, in turn, proficiency across both art teaching and making (Chapman, 1963; Daichendt, 2009; Hansel, 2005; Hickman, 2005). Teachers' experiences as artists can enhance their sense of professional competence by giving them a basis through which to better appreciate their students' artwork and to orient students toward more significant and meaningful art contexts (Graham & Zwirn, 2010). The expressive tools and concepts of art processes are able to provide endless possibilities for exploring new ways of thinking, imagining, communicating and making meaning (Wright, 2003) while enabling a sense of self-belief in one's own expressive competence and potential (Bernstein, 1996; Burke, 2006; Hall, Thomson & Russell, 2007). This is indicative of how practices as artist and teacher can inform each other. As such, a key benefit of experience in artist practice is the capacity to enrich and enhance the quality of teaching, learning and art making the art teacher can deliver, provided the beginning teacher is sensible about expectations they place upon their own art making output upon commencing teaching.

2.5.2: Art teacher.

During this review of literature, I encountered difficulty in ascertaining a decisive, scholarly and agreed upon definition of who an art teacher is and what they do that appropriately acknowledged the multifariousness of the role. This perhaps indicates that the definition, role and responsibilities of being an art teacher are contentious and, as such, have the capacity to be misconstrued. In this section of the review, I will elaborate upon some of the existing descriptors of who art teachers and what they do.

Before the role of art teacher can be appropriately conceptualised, it is important to gain depth and breadth of understanding about what is expected of art teachers with regard

to their responsibility to deliver learning in and through art. According to Hickman (2010), researchers have and continue to revisit the contention pertaining to how the art teacher is conceptualised. Appeals from such revisiting research more often than not result in similar recommendations such as "more research is needed regarding the professional daily life and identity of art educators" (Milbrandt, 2008, p. 355). This affirms the difficulty many researchers have had in creating a suitably detailed picture that successfully encapsulates who art teachers are and what they do. What this highlights is the challenge of determining something that appears to be, by nature or otherwise, always shifting or evolving.

Some organisations and researchers have attempted to articulate what an art teacher is through the proposal of what *good* or *high quality* art teaching practice looks like. According to the Tertiary Art Education Group of Victoria (TAEGV, 2011), there are three core requirements that art teachers should satisfy which include "qualifications relevant to the level/s they teach … and having a personal view of art and teaching that is conveyed in their teaching practice" (p. 1). The role of arts knowledge and practice in regard to art teaching quality has been noted by other researchers, such as Wright (2003), who determined the benefits of a teacher's arts knowledge and skill base as being far reaching in their influence, positively impacting upon both person and place, and the inherent reciprocal relationship between the two. It is evident within the literature here that an art teacher's experiences in art making are regarded as having the capacity to positively influence the quality of arts learning they can deliver.

Evidently, the specific ways in which art teachers can satisfy the above descriptor of engagement in arts practice is somewhat ambiguous, or at least varied. While some researchers infer that an art teacher's experiences as an artist can enhance the quality of arts learning and bolster the integrity of their art teaching practice (Feiman-Nemser, 2001; Graham & Zwirn, 2010; Hall, 2010), others suggest that an artist practice is not the only way to achieve this. The TAEGV (2011) suggests that art teachers can also satisfy engagement in arts practice by "contributing to the wider professional field of the arts and education" (p. 2). While this contribution may see the art teacher engaging in and attending to an artist practice, it might also or alternatively include involvement in gallery volunteering programs or the curating of art exhibitions outside of the school (MacDonald & Moss, 2013), amongst other comparable activities. What is evident here

is that art teachers should maintain some sort of engagement in and with art concurrent to their teaching.

However art teacher is conceived, a responsibility for art teachers to have a strong knowledge in and across the range of visual arts, to teach a variety of practical skills and to foster appreciation and understanding of for the diversity and complexity of the visual arts is apparent (TAEGV, 2010). The literature highlights that the conceptualisation of professional identity and practice of art teachers "has been an issue for some time" (Hickman, 2010, p. 2). With this in mind, the review now focuses upon some of the variations in conceptualisations of art teacher, such as that of artist teacher and teaching artists. In doing so, I will highlight some of the contributing factors that may either exacerbate or clarify some of the ambiguities pertaining to who art teachers are and what they should do.

2.5.3: Artist teacher.

There is a still-expanding body of literature revolving around the notion of art teachers who maintain dual practices as both teacher and artist. Interest from researchers in the concept of "teaching artists" or "artist teachers" is evidenced in an extensive body of literature (see Booth, 2010; Campbell, 2003; Daichendt, 2009: Dohm, 2000; Hansel, 2005; Zwirn, 2002). As indicated by the extensive examples of research into these concepts, the term artist teacher is not by any means new in current contemporary education and arts circles, rather "artist teacher is a powerful and frequently used term in the fields of art, museum studies, art history, and art education" (Daichendt, 2009, p. 33). Booth (2010) proposes a working definition of artist teacher as "a practicing professional artist with the complementary skills, curiosities and sensibilities of an educator, who can effectively engage a wide range of people in learning experiences in, through, and about the arts" (p. 2).

Teaching artists have the capacity to enliven classrooms to the benefit of both teaching and learning. According to Graham and Zwirn (2010), teaching artists can change the traditional educational dynamic of the classroom in ways that "invigorate both the content and practice of teaching and learning" (p. 4). Despite the promotion of positive benefits an artist practice can bring to a pedagogical repertoire, Booth (2010) infers that

"the field of teaching artistry does not speak in a unified voice – never has and possibly never will" (p. 1). In this way, definitions of an artist teacher and a teaching artist appear as similarly indeterminate as conceptualisations of an art teacher. Several researchers (Daichendt, 2009; Hall, 2010; Hickman, 2010; Graham & Zwirn, 2010) emphasise the great potential for synergy between artistry and pedagogy, or arts practice and teaching practice. However, in order to genuinely realise this exchange, the artist teacher must first be able to effectively facilitate reciprocity between their artist and teacher practices (MacDonald & Moss, 2013).

When an artist identity and practice is pre-existing, beginning art teachers face a further challenge of negotiating the various discourses as a part of becoming a teacher before they can attempt to tackle the delicate negotiation required to facilitate reciprocity between artist and teacher practice. Booth (2010) indicates that research is as yet to delineate a "widely accepted definition of what a teaching artist is" (p. 1), nor is there an "established set of work parameters to clarify what a teaching artist does, nor any set of basic practices that may be considered the key tools that teaching artists use" (p. 1). Webb (2005) suggests that if beginning teachers must learn to negotiate the complexities of becoming a teacher, there is a need to make the "implicit explicit and the unconscious, where possible, conscious and examinable" (p. 208). Despite ongoing developments, artist teacher and teaching artistry is acknowledged as having no creditable certification processes and no suggested sets of curricula (Booth, 2010). To encourage beginning art teachers to build their sense of professional self upon such ambiguous grounds of practice requires much caution as they are already preoccupied with negotiating the fragility and transience (Cohen-Evron, 2002; Corley, 1998; Huberman, 1989; Veenman, 1984) of their beginning teacher identity. This is not an intention to devalue the positive attributes of a teaching identity that hybridises the practices and propensities of artists and teachers. Rather, the literature indicates how clearer pictures of what artist teachers do and do not do within the education context are necessary if we are to clarify and, if necessary, delineate between artist teachers and art teachers.

There is evidence to suggest that teachers perceive and apply the term artist teacher in different ways and for different reasons. Daichendt (2009) suggests that some art teachers use the term to highlight the fact that they embody a dual identity or practice as

both artist and teacher, or to "emphasise the importance of art production in relation to their teaching" (p. 33). There are also examples of research that infer some artists who teach resist describing themselves as teachers (Pringle, 2009; Selkrig, 2011). This is where the term artist teacher has the potential to be provocative if perceived as signifying a position above the status of art teaching. Daichendt (2009) believes that in this sense, the term artist teacher may be considered elitist, used to differentiate a "select group of individuals capable of practicing a dual career" (p. 3). When artist teacher is perceived in such a way, it has the potential to mislead impressionable pre-service or beginning teachers. Confusing beginning teachers by encouraging them to aspire towards ambiguous and indeterminate conceptualisations of identity and practice has the potential to exacerbate their challenge of shifting from pre-service to professional practice. This is reflective of Hall's (2010) provocation that "negotiating a new identity that integrates the teacher self or persona with an artist self is not a straightforward or always comfortable process" (p. 107).

2.5.4: Intertwined or distinct practices.

If we are to resolve the contention pertaining to how an art teacher and other variations thereof are conceptualised, it is evident that concrete and comprehensive detail about how artist and teaching practices converge in education contexts is needed. The challenge remains for researchers to unravel ways that might assist beginning art teachers negotiate "the complex relationship between artist and teacher" (Hall, 2010, p. 103). Whether or not artist and teacher practices and identities can coexist, hybridise or need to remain distinct from one another may well be constitutive of an individual's preferences. However, it is clear that before any concrete conceptualisations can be made, it must be acknowledged that whatever conceptions are determined, they represent one picture amongst many possibilities. Therefore, the more pictures we can generate of how artist and teacher intertwine or remain distinct, the better positioned we will be to support beginning teachers in their negotiations.

For teacher education programs that explore the construction of any particular conceptualisation of art teacher identity, there lies a need for caution and clear explanation of the current ambiguities inherent to expectations of identity formation and practice for each. Teacher identity is not something solid or to be expected, nor is it

something that is gained or maintained once and for all (Henkel, 2005; Measor, 1985). The fact that professional teacher identity "becomes more complex and integrated over time as the cycles of action and reflection build upon each other" (Dotger & Smith, 2009, p. 164) has significant implications for the beginning teacher, and teacher education programs need to maintain transparency in this respect.

The inability to clarify the distinctive qualities of any particular teaching practice, be they an artist teacher or any other similar variations, can pose a further obstacle for beginning art teachers as they enter into their own classrooms. During the first years of professional teaching practice, beginning teachers are already likely to find themselves preoccupied in testing and resituating their pre-service knowledge into the context of professional practice (Churchill et al., 2011). Rather than encouraging teachers to aspire towards any one fixed professional identity as teacher, Goodsen (1995) suggests that the identity of any teacher "should be considered as a place where multiple selves converge in time and space" (1995, p. 12). What this infers is the appropriateness of moving away from aspiring to fixed idealisations of any particular identity to embrace a more fluid, rhizomatic exchange where we can slide back and forth between practices and approaches (Deleuze, 1995). This makes sense given that teacher identity is constantly evolving in response to the external social influences that come to typify the school context, and the ensuing readjustment of one's own beliefs and attitudes to align with a particular school ethos (Hall, 2010). The ways in which artist and teaching practices turn and change in response to each other can also be realised in the same way.

Arts practice, similar to teaching practice grows both *in* and *through* practice; both the artist and teacher reflect upon and make meaning of experiences in and through practice whether it be in relation to works of art or the classrooms in which they teach. According to Hall (2010), the development of arts teaching pedagogy is a "complex and idiosyncratic process informed by many variables, including personal and professional identities as a teacher and an artist; personal and pedagogic philosophy and approach, the ethos and character of their school and the stage of their career" (p. 109). This exemplifies the similarities in process that both teachers and artists go through in order to explore, refine and gain deeper understanding of the *art* of their practice. Awareness of and attention to this inherent complexity should be considered when exploring the

ways in which artist and teacher practice can intertwine, and the times during which they require focused attention or their own exclusive space.

2.6: Summary of Chapter

In this review of literature, a variety of theoretical lenses through which we can consider becoming an artist and teacher have been examined. Further to this, an overview of existing research pertaining to artist, art teacher and artist teacher identity and practice has been provided, and the characteristics inherent to each of these in regard to evolving professional practice have been highlighted. This review has indicated ambiguity within both definitions and distinctions between art teacher and artist teacher. The literature examined here was drawn from both national and international scholarly sources in an attempt to ascertain an agreed upon or comprehensive definition that went beyond the superficiality of a "teacher of art". It is evident that such a description does not adequately detail the complexities of the art teachers' work, regardless of whether an artist practice is maintained or not.

It is indicated in the literature reviewed that when beginning teachers successfully negotiate balance between art making and art teaching they effectively "weave the pursuits of teaching and art making into a tapestry of complementary activities" (Graham & Zwirn, 2010, p. 56). As such, it is essential for art teachers to be prepared and trained in both purposeful and relevant pedagogical discourses that will enable them to provide high quality arts learning experiences for their students. Herein lies both the predicament and position for this research: how can, how should and how does the beginning art teacher successfully negotiate becoming a teacher, whilst also attending to their own ongoing engagement in and with art? The literature reviewed here indicates that an art teacher's engagement in and with art positively impacts upon the quality of arts teaching and learning, however it is similarly evident that a beginning teacher's capacity to do this effectively poses a complex challenge. In exploring the experiences of artists and art teachers at various stages of their professional careers, this study helps lift "the shroud of silence in which practice is often wrapped" (Brookfield, 1995, p. 35). This is necessary in order to elucidate the reasons why synergy between artistry and pedagogy may, or may not be achieved.

CHAPTER THREE:
Preparing the Tools

3. Preparing the Tools

Choices concerning the materials and tools necessary to create my painting
Are crucial
The right mediums, paint and brushes have direct implications
For both the style in which I wish to paint
And the visual outcome or aesthetic
I create

3.1: An Overview of the Research Framework

The study investigates becoming an artist and teacher from the perspectives of three different teachers and artists, and through three richly interwoven and hybridised research methods. In doing so, this study generates a series of intricately layered insights into the broader phenomena of becoming and being an artist and teacher. Through the examination of critical events (Webster & Mertova, 2007; Woods, 1993), this research unfolds across a triptych format, offering three distinct pictures of becoming. The first section details the participants' and my engagement in arts learning towards becoming artists. The second section examines our pre-service teacher training, and the third explores our experiences of beginning teaching, with particular focus on their first two years of classroom art teaching. Of significant interest is examining what happens when art and teaching practices collide.

As I came to better understand the evolution and direction of this study, I settled upon hybridising three methods of narrative and arts based research: auto-ethnography, a/r/tography and narrative inquiry. These were deemed the most appropriate means to unfold and offer the richest insight into our journeys of becoming artists and teachers. What appealed to me was the capacity for such hybridised research methods to speak to diverse audiences through the use of "accessible, vernacular, and aesthetic language and image" (Cahnmann-Taylor, 2008, p. 9). The appropriateness of these three research methods was determined by their ability to allow for the piecing or patching together of experiences, and the potential for analogous, contradictory or ambiguous nature of selves to emerge

(Baumeister & Newman, 1994; Pearce & Morrison, 2011). Further detail of these decisions, choices and methodological processes are elaborated upon in Section 3.3.

The characteristic layering of narratives resulted from the interweaving of three perspectives: one from an early career art teacher (myself), another from an established art teacher (Angus), and the third from a recently retired art teacher who now works exclusively as an artist (Jane). Within this study, I adopt Kitchin, Morgan and O'Leary's (2009) definition of an early career teacher, as someone working within their first five years of professional teaching practice. I delineate an established teacher as someone having an excess of five years teaching experience, which aligns with Feiman-Nemser's argument that beginning teachers "need three or four years to achieve competence and several more to reach proficiency" (2001, p. 3). This is not to say that time alone holds the answer to resolving professional identity and proficiency in practice, just that it is acknowledged to be a contributing factor (Ewing, 2005).

In this research, the perspectives and experiences of beginning and established art teachers were unfolded through a range of narrative based approaches, these being autoethnography, narrative inquiry and a/r/tography. Autoethnography was used to produce my own narratives, which according to Reissman and Quinney (2005), constitutes a distinct form of narrative research that effectively allows researchers to relate their biographies to their research materials. Parallel to my autoethnography are Jane and Angus' narratives of experience, constructed through narrative inquiry. Through the sharing of and reflection upon our narratives, we were able to elucidate meaning into how they affected us individually and collectively, which then opened the possibility for much greater understandings of self and other to be obtained (Ahn & Filipenko, 2007; Bruner, 1990; Fivush & Haden, 2003; Ricoeur, 1984). Further to this, the reputation of narrative based research approaches as best capturing "the contingencies of human experience as lived in context and over time" (Craig, 2007, p. 174) allowed me to determine autoethnography and narrative inquiry as most appropriate to fulfilling the objectives of this study.

Significant to the aims of this study were the interpretation and communication of meaning given to our experiences of becoming art teachers. With this in mind, a

third layer to the research acknowledges our backgrounds and our thinking as both artists and teachers. Through a/r/tography, I take anecdotal excerpts from our stories of experience and render these in the form of image and prose, which I then interweave throughout the fabric of the whole thesis. In perceiving this thesis as a creative act of inquiry (something more than a body of theoretical, investigative, critical and exploratory writing), I was able to draw metaphoric parallels between approaches to conducting this narrative research, and methods of painting. I further detail understanding of my creative and constructive paradigmatic and epistemological positions within the study as follows.

3.1.1: Constructivist research paradigm.

The framework for this study embraced a constructivist paradigm, aligning with naturalistic qualitative method approaches (Hatch, 2002), for which autoethnography, narrative inquiry and a/r/tography are particularly well suited. A constructivist approach to research invites conversation about meaning (Hawkins, 1995) and, in this way, becomes predisposed to acts of collaboration. A constructivist approach allowed for the production of vibrant collaborations between the participants and myself, wherein sharing our individual narratives, "we collaborated in the telling and retelling of stories of our past and in the co-creation of stories for the present and the future" (Beattie, 1995, p. 65). In doing so, we were able to evolve and enhance "confidence in our conviction about the power of words for writing our life stories, transforming our living stories, and creating possibilities for more life enhancing stories" (Leggo, 2008a, p. 3).

In this study, collaboration is understood and perceived as an inherently creative process, allowing the exploration of contemporary issues and modes of practice in and through partnerships (Horn, 2008). In embracing our propensities in working as artists and teachers, we collaboratively built rich and comprehensive pictures of becoming artists and teachers. In this way, our stories demonstrate how collaborative experiences can create a sense of purpose and renewed dynamism in the way that individual and other work can be approached and conceptualised (Horn, 2008). Through collaboration, we investigated our perceptions and experiences of becoming artists and teachers, and in doing so, we were also able to gain a "wider appreciation

of the issues involved when viewing our selves as part of a cohesive collection" (Horn, 2008, p. 156). This sense of cohesion was realised in the way that our stories were woven alongside and into each other.

Constructivism was further realised in the study through our collaboration as fellow teachers. Rumsey (1998) describes how teachers can, through collaboration, accomplish more and at higher levels than working alone by building on the diverse backgrounds and experiences of different teachers. Accordingly, emphasis was placed upon the individual collaborator's capacity to offer unique contributions pertinent to fulfilling the research objectives, rather than ensuring each person, regardless of appropriateness, contributed a quantifiable or equal share. This also aligns with collaboration from an art making perspective, where the unique skills of individual collaborators are purposefully applied to realising the "bigger picture". Within this process, we provided explicit explanation of our understandings to and for each other, which in turn helped enforce intellectual rigour (Murray-Browne, Mainstone, Bryan-Kinns & Plumbley, 2013).

Our shared vision was in fulfilling the objectives of the study and collaboratively ensuring our contributions served that purpose. This approach aligns with artist collaborative practice, where ideas are often pursued or ceased, based on intuition and how they serve the project vision and objectives (Murray-Browne et al., 2013, p. 86). In a similar way to working together on a piece of artwork or as a department of subject teachers, it was through a process of mutual engagement that we were able to construct and represent our subjective realities (Mishler, 1986) of becoming artists and teachers. In order to discern and make decisions around how these would be assembled, we engaged in individual and shared reflection upon practice, which Roseth, Garfield and Ben-Zvi (2008) describe as "verbalising and justifying beliefs about or in practice, which also lead us to question our beliefs and practices" (p. 326).

Practices inherent to a constructivist research paradigm emerged within the aforementioned collaborative construction of stories by the participants, and the exploration of individual and collective insights from which we constructed meaning. Gubrium and Holstein (2009) suggest that narratives should consider not

just the psychological but also the sociological contexts of stories, due to the understanding that "stories operate within society as much as they are about society" (p. 11). In the context of this study, the places in which we explored becoming artists and teachers were as much a part of the story as anything else. In this way, our stories acknowledged how environment and space both coloured and contributed to the stories being told, and were not denied or ignored.

Within the context of this study, relationships, culture, perceptions and organisations contributed to our individual and collaborative relaying of personal stories (Saldaña, 2009). These perspectives were channelled through the three distinct methodological approaches adopted: autoethnography, narrative inquiry and a/r/tography. I liken the multi-layered methodological approach adapted in this study to art making procedures, where each method allows for a different effect, impression or interpretation of what constitutes constructivism in the context of this study.

Given that autoethnography and narrative inquiry are similarly concerned with narrative ways of knowing (Connelly & Clandinin 1990; Muncey, 2010), narratives allowed us to construct meaning from our embodied experiences through the reconstructing of past and the guiding of future decisions (Connelly & Clandinin, 1990; Tappan & Packer, 1991).[1] By design, narrative inquiry naturally lent itself to collaboration through the interweaving of personal/professional pasts to personal/professional futures. Clandinin further describes this kind of collaboratively constructed knowledge as where we can begin to see personal, practical knowledge within "the person's past experience, the person's present mind and body, and in the person's future plans and actions" (Clandinin, 1994, p. 125). Through the comparing and interweaving of my own autoethnographic narrative with the narratives of the participants, the constructivist aspects of these narrative research methods are solidified in the understanding that research is not a solitary act; rather it is "a collaborative venture between the research and participants" (Saldaña, 2009, p. 111).

[1] In this study, the term embodiment is understood and applied to mean the lived experience of a body, or as Sparkes (2002) describes, "a textual surface upon which a person's life is inscribed" (p. 37). I also interchangeably use the terms lived and/or living experiences as significant to embodiment.

A constructivist paradigm resonated with my approaches to exploring and communicating meaning through the construction of artistic process and product. A/r/tographically speaking, constructivism is evidenced within the "inner collaborative relationship between artist self, researcher self, and teacher self; each role engaging a critical hermeneutic, self-reflexive practice of art making and writing" (Bickel, 2008, p. 126). The a/r/tographical products generated as part of my unfolding understanding of the research processes and stages of this study are "offered to the public as an interwoven tapestry of art/research/education/writing" (Bickel, 2008, p. 126). Threaded throughout the thesis are excerpts from my creative reflective writing and art work produced as part of my formative problem posing and solving. A/r/tography allowed me to engage my artist, teacher and researcher selves to problematise, consider and reimagine becoming an artist and teacher from the perspectives of self and other. It is in this constructivist way that teachers and artists can be drawn to "transform their own beliefs, knowledge and practice" (Churchill et al., 2011, p. 11).

3.1.2: Ontology.

My embodied artist, teacher and researcher selves greatly informed my ontological positioning. Having employed a range of distinct methods of investigation and exploration from multiple perspectives, I soon found myself questioning how I might interweave and arrange the emergent insights from my data. I looked within my arts practice and constructivist approaches inherent to my research and teaching to consider how these might inform my understanding of this research and what I sought to learn and uncover. My approach to the layering of insights and exploration of the potential ways these could touch, inform and speak to, for and about one another spoke volumes about my own ontological approach to the research.

Through multiple perspectives and methods, I came to see how I was building a richly detailed picture of becoming and being an artist and teacher, from the combined perspectives of those who might do it, are doing it and have done it. I likened the layered and dimensioned aspects of a/r/tographic, auto-ethnographic and narrative research approaches adopted within this study to the decadent layers of painted oil glazes, or the strategic arrangement of textured collage pieces to create

richly tactile surfaces. Ontologically speaking, the research processes I adopted for this study were characteristic of the Levi-Straussian (1962) bricoleur. As a bricoleur, I interwove various aspects of the study (both methodologically and metaphorically) into a collage of detailed rhizomatic complexity, or a sequence of interpretive representations connecting different parts to a whole, interconnected across and within itself. Further to this, bricolage resonated ontologically due to the explicit parallels I found myself drawing between the application of bricolage as a visual arts process, where art works are created through the piecing together of "bits and pieces" at hand. I was as Levi-Strauss describes, "speaking not only with things, but through the medium of things" (1962, p. 21).

As a bricoleur, I was able to conceptualise the study as an emergent and evolving construction, where the pictures created would constantly be added to or taken from. The bricoleur operates rhizomatically in making connections between different people, objects and practices "allowing for flexibility and fluidity" (Deleuze & Guattari, 1987a, p. 17). This reflects the ever-changing and evolving new forms created by the bricoleur as they engage their repertoire of "tools, methods, and techniques of representation and interpretation to the puzzle" (Denzin & Lincoln, 2005, p. 4). Given how this study saw me collaboratively piecing together the fragments of my own stories of becoming artist and teacher, within and between the stories of others, I worked as a bricoleur, engaging socially in dialogic interaction with the research process and participants to co-construct images of our individual and our shared meanings (Mishler, 1986). This demonstrates my understanding of ontology as reflective of individuals who "experience the world from their own vantage points, hence forming multiple realities" (Hatch, 2002, p. 15), and how in working as a bricoleur, I further align myself to the belief that knowledge is socially constructed (Churchill et al., 2011; Denzin & Lincoln, 2005).

3.1.3: Epistemology.

My epistemological stance is also distinctly constructivist, reflecting my belief that knowledge is a human construction where "researcher and participants co-construct understandings" (Hatch, 2002, p. 13). I believe that knowledge is constructed, as opposed to being discovered (Allison & Pomeroy, 2000), and that knowledge is

constructed within the context of a particular reality or ontology. As a methodological bricoleur, I performed "a large number of diverse tasks, ranging from interviewing to intensive self-reflection and introspection" (Denzin & Lincoln, 2005, p. 4) as "part and parcel" of my personal, collective and shared construction of knowledge. My distinctly constructivist epistemological position is apparent within the ontological methods I have used to further my understanding of experiences (Guba & Lincoln, 1994). As such, my experiences are appropriately and "necessarily subjective, and are owned by, or belong to both the individual and the collective" (Allison & Pomeroy, 2000, p. 7).

When considering my epistemology at the outset of this study, I alerted myself to identifying harmonious links between the constructivist practices and methods I utilised within my teaching and art making practices. I was particularly interested in exploring how these correlated or aligned with my approaches to undertaking research. In doing so, I was able to gain a deepened understanding of the constructivist synergy between approaches to teaching, art making and research. Teachers and artists have their own perceptions and understandings of the world in which they exist, which are primarily based on their embodied experiences (Palmer, 2007; Stewart, 2003). Consequently, through their practices as artists and teachers they possess and construct unique realities of their world, and my acknowledgment of this is both reflected in and reflective of my epistemology and ontology, and my understanding of how these guided and shaped the study.

I have detailed above my justifications for choosing constructivist methodological approaches for this study. I have also elaborated upon how the methodological framework and approaches utilised for the study constitute my positioning within a distinctly constructivist research paradigm. I now turn the focus of the discussion to the participants within the study, detailing their recruitment, role and the purpose of their presence in the study.

3.1.4: Recruitment.

I recruited two other secondary art teachers, a male and a female, to ensure perspectives of both genders were represented. I sought participants who were

currently practicing, or who had recent practice as both artists *and* teachers in Tasmania. I also sought to recruit participants who had experience of teaching in both independent and government schools to ensure diversity of professional contexts and variety of experience. A first person recruitment approach was proposed to find the participants for this research. I indicated in my ethics procedures that I would contact the principals of schools via an invitational email outlining my study, the purpose and its benefits (Appendix B). If the principals consented, I would then request them to forward a further invitational email outlining the research project (Appendix C) and a copy of my teacher information sheet (Appendix D) to their art teacher(s). The teachers who I eventually recruited were also required to fill out a consent form in order to confirm their participation in the study (Appendix E).

From my own experience of knowing how busy secondary art teachers can be, I anticipated rejections. Evidently, and much to my surprise, I found eager participants approaching me before I had a chance to contact a single school. This was as a result of informal discussion of this PhD study with my own art department colleagues. They were interested in and excited about the objectives of my study and they spoke about what I was planning to do with their art teacher colleagues outside of our school. It was as a result of these collegial discussions that I found myself in contact with the two participants, who I refer to as Jane and Angus.[2] Incidentally, I knew of both of these art teachers and their art practices. I had known Jane for more than ten years, and I had been her past art student, student teacher and teaching colleague just prior to her retirement. During her time as a teacher, Jane had established a successful printmaking practice, and since retiring was focusing on pursuing art more seriously.[3] One of my current teaching colleagues at the time had mentioned my research to her. They suggested that her 40 years of experience in art making and teaching in a range of school institutions around the world could offer richly diverse and extensive data. Angus is an established secondary art teacher whom I recruited from a department school in the north of the state. He has 15 years of ongoing art teaching experience, and is the head of department in his school. He maintains

[2] Aside from myself, all participants, people and places referred to throughout this thesis have been given pseudonyms to protect their identities.
[3] Jane was represented by galleries in Tasmania, interstate and internationally.

commercial and professional art practices,[4] whilst also teaching senior digital media in a full-time capacity.[5] Further detail of the entwined nature of how I came to recruit Jane and Angus are elaborated below.

At the time of data collection, Jane was based in the state's south, was in her first six months of retirement from teaching, and still maintained an increasingly active professional arts practice. I sent her an email of invitation and she readily accepted the opportunity to share her stories of becoming and being an artist and teacher for the project. Due to Jane's extensive career in teaching, she was very well acquainted with a wide range of practicing art teachers from across the state. She was able to suggest other schools where she knew of and had contact with male secondary art teachers. Given that Jane was filling the participant role of master art teacher with her 40 years of experience, I refined my search down to seeking a male teacher with a minimum of ten years experience to fill the remaining participant role of established art teacher. The depth and breadth of Jane's contact base meant that she was also aware of the length of time particular art teachers had been in practice. Jane suggested that, if the opportunity arose, she would mention my project to her colleagues. If they were interested in participating, she would give them my contact details and suggest they get in touch with me.

At the time of participant recruitment, I was entering my third year of teaching, and was still to have made many collegial contacts beyond my own department or my class of graduating teachers. This posed the potential challenge of making many wasted phone calls, as there were incidentally far fewer established male secondary art teachers currently practicing in the state than I anticipated. Given the specificity of my refined participant criteria, there were less than ten to approach. Despite being prepared to identify which schools had male established secondary art teachers by contacting the school's principal as outlined in my recruitment procedures, I was grateful for the opportunities that Jane's extensive knowledge of people working in the profession offered. Even if Jane's conversations with her art teacher

[4] Angus has two distinct art practices: one in commercial photography for which he has a small folio of clients and the other is his professional art practice for exhibition.
[5] Senior digital media classes are Tasmanian pre-tertiary subjects for grades 11 and 12. Senior digital media includes animation, digital photography, media and film making subjects.

acquaintances drew no interest, I was still able to determine which schools had male established secondary art teachers across the state. No sooner had I identified a potential candidate in the north of the state, did I receive an email from this very person (Angus) who had received word of my project from a conversation with Jane. He too was very interested and excited by the potential value and merit of such a study. Following this contact with Angus, my second and final participant was officially recruited and I could begin data collection.

3.1.5: The participants.

The three participants in this study reflect three different perspectives and experiences of becoming and being artists and teachers. As such, the participants represent three distinct phases of professional practices and identities of teachers and artists throughout the course of a career. The presence of perspectives and stories aside from my own are of vital significance to the study, particularly given that I am working collaboratively within a constructivist research paradigm. Sparkes (2002) points to the fact that "even though individuals may largely control the process of recalling and interpreting past events, this process is also a social activity influenced by people with whom the individual interacts" (p. 216). What Sparkes says here has bearing upon the manner in which I worked collaboratively with the participants to construct stories and representations of stories. I was also aware that this journey to becoming and being an artist and teacher was not just about me, or even constructed by only me. It is reflective and inclusive of place, space, context, perspective and other, and as such the participants acted as co-constructors of knowledge pertaining to becoming and being artists and teachers. Further detail of each of the participant's backgrounds and experiences are outlined in the following chapter.

3.1.6: Ethical considerations.

The expression "sometimes the truth hurts" came to my mind in considering the ethical implications of participant involvement in the study. When I address the validity of truth in a text at the end of this chapter, I centre this point on the perception and implication of *truth* in the context of the ethical considerations of this

study. From the consideration of ethics, what I refer to here is the potential implications of drawing a truth upon the participants in this study. Mykhalovskiy (1996) asserts that "to write individual experience, is at the same time, to write social experience" (p. 141). Understanding of the purpose of the truths we shared in the process of undertaking this research was always kept at the fore of our discussions. This allowed us to connect our individual experiences to each other and teaching and art making more broadly, which aligned with the notion that "in writing about oneself, one is also writing about the social context in which the self is placed, and therein lies its utility" (Hickman, 2010, p. 12).

As is typical of narrative research, I engaged with the participants in ways that had potential for implicit and explicit social transformation (Lawrence-Lightfoot & Davis, 1997). In doing so, I sought to facilitate opportunities for honest and open dialogue. This required me to foster environments in which we all felt comfortable enough to allow for the sharing of rich detail, through which potentially provocative or controversial beliefs and experiences could freely arise if need be. I understand that narrative approaches to research have the potential to disrupt the natural rhythms of social reality, and instigate exciting positive and productive change (Featherstone, 1993; Lawrence-Lightfoot & Davis, 1997).

I was very conscious of not steering the participants towards or away from sharing or discussing awkward or uncomfortable scenarios. There were instances where we each cringed to recall situations in the classroom that challenged our self-efficacy, or in some cases shattered our confidence, but we were incredibly supportive and empathetic in our responses to the insights we shared with each other. The comfort and perceived safety of where we generated our data was always taken into account, which saw the interviews for the study and our subsequent discussions being conducted in our homes and places of work, whichever place was agreed to be of mutual convenience and comfort. Our support of each other and understanding of the purpose of our sharing allowed us to raise purposeful "questions of our practices, pose and choose from multiple possibilities and co-create new meanings as we brought about growth, change, and reform in those respective practices" (Beattie, 1995, p. 54).

An important further strategy noted by Angus and Jane in helping them to speak freely and openly was the assurance of their anonymity within all documentation and dissemination of the research. Connelly and Clandinin (1990) speak to how narratives allow us, as humans, to obtain greater understanding of our experience through the telling and retelling of stories about ourselves and others, and a part of this process often saw us referring to specific influential people who have affected or shaped our journeys to being artists and teachers in various ways. This was an unavoidable part of exploring the lively intersections between critical discourse and creative discourse (Hayler, 2011) that existed relationally between place, space and person. It was unavoidable that other people and places would become interwoven into and between our stories as we shared and made sense of our experiences. We all agreed that if any place or person we referred to had been identifiable, we might not have been as forthcoming with detail of particular situations. This would have in turn affected the truth of our stories. The pseudonyms given to the participants and any places or people we referred to have been applied in all publications and presentations of the research to date, and will continue to be applied in all future publications of the research findings.

Although it was never the intention of the research for us to dwell on detailing particularly painful or traumatic experiences, there were times when we found ourselves recalling and sharing the detail of experiences we had as teachers and artists that were once distressing for us. Examples of such experiences included the belittling incidences of harsh critiques at art school or situations of high stress in our classrooms. As such, there was the potential for discomfort to be felt by the deliverer of truths, which in turn had the potential of resulting in an embodiment of discomfort in the receiver of truths (McLoughlin, 2006; Muncey, 2010), especially those that resonated with our own similar experienced truths. Leggo (2008a) speaks of the likelihood for storied research methods such as autoethnography, narrative inquiry and a/r/tography to provoke lively conversation around and into "memory and agency; performance and voice; revelation and representation; identity and subjectivity; fragments and possibilities" (p. 4). I aligned myself with the belief that that there can be no genuine understanding of truths of self-in-relations without attending sensitively and equally to the needs of both self and other (Bullough & Pinnegar, 2001). This understanding reflects my awareness that the stories we

crafted and the perspectives we shared were constitutive of and inextricably linked within context and content of this study.

I understand that in the portrayal of perceptions and interpretations of experiences that no text can ever be free of self-conscious constructions (Banks & Banks, 1997). In recognising this, it was my responsibility to maintain rigorous standards of ethical consciousness (Bochner, 2001) at all times. I practiced and demonstrated this in the respectful sensitivity with which I treated the participants' sharing of experiences, and also in the sensitive and comprehensive rendering of their experiences in co-constructed stories. In deepening conversations with participants, Lawrence-Lightfoot and Davis (1997) suggest that such researcher-participant interaction generates not only data to be analysed, but that they also serve as acts of intervention. She suggests that within such researcher-participant relationships, "we enter peoples' lives, build relationships, engage in discourse, make an imprint, and then leave" (p. 11). In building rapport and relationships with the participants, I was very careful not to "dump and run" once I had undertaken interviews and co-crafted their stories with them. This has seen me continuing an ongoing dialogue with the participants, sharing with them the disseminations and publications that have thus far eventuated from the study.

The existing rapport I had with Jane prior to the study has only been enriched as a result of this study, and the association I initially had with Angus continues to evolve in line with his invigorated interest in art and teaching research. Through ongoing critical discussion and reflection, I kept the participants informed at each stage of progress throughout the study, including reporting back on the unfolding. They were always eager to see concrete evidence of how their participant input was contributing to the wider body of knowledge around art and teaching. Involving Jane and Angus in this way helped assure them that their contributions were genuinely appreciated and valued, which I held as highly significant from an ethical standpoint.

The storage and handling procedures of all identifiable information present in raw data, such as notes from interviews, audio files and journal and interview transcripts were clearly explained to Jane and Angus. They were aware that all digital files were stored in secure password protected files on the university premises and database,

and all hard copy journals were stored in a locked filing cabinet in a locked office. It was made explicit prior to the participants giving their consent that their real names would only ever be known to my supervisors in my discussions of data with them, and to myself.

Given the arts-embracing aspects of the research design and the artistic background of the participants, I was able to work with our natural inclinations as innately creative people. The study in itself recognised, respected and embraced our identities and practices as artists and as teachers. The application of metaphor to assist entry into deeper exploration of themes, practice and discussion of reflective visual expression and representation and story telling allowed us to engage, communicate and construct knowledge in ways that were familiar and exciting to us, and appealed to our value for creativity. This aligns with what Leggo (2008b) describes as constructing and celebrating knowledge in creative ways. The aspects of creative prose and likening the research process to constructing a painting appealed to Jane and Angus as artists and art teachers, as they had not previously encountered academic research that allowed for such creative interjections. It was through appealing to our creative artistic inclinations that participation in this study provided opportunity to both inform and transform us, personally and professionally, as artists and art teachers.

The above has allowed me to identify and explain strategies implemented to mitigate potential risks pertinent to the participants, and also to detail deliberate decisions made that accommodated and embraced our propensities as artists and teachers. It is appropriate for me to also elaborate upon the ethical considerations pertinent to my position as an autoethnographer within the study. In concurring with the idea that it is not entirely possible to separate the personal from the professional "any more than we can separate the dancer from the dance" (Leggo, 2008b, p. 9), I will discuss my reflexive position and how this relates to the wider ecological validity of the study. I believe that the personal and professional exist relationally, and although not always in harmony, they are inextricably linked. I was acutely aware of this within my own self- journaling, reflection and representations, and I was always respectful of this in the exploration and representation of the participants' personal and professional lives as artists and teachers. The decision to embrace the practices of both artist and

teacher are reflected in the choice of research methods, the perspectives of the participants, and the relational representations of self and other. This provided a platform of and for investigation that embraced both the professional and personal perspectives of the participants and the study itself. I further unpack detail of my reflexive position and biases later in Section 3.4.

I use trowels, palette knives or big house paintbrushes to apply my base
Big sweeping gestures activate the painting
Transforming it from something blank, empty and lifeless
Into crackling activity

Determining the best and most appropriate research methods to fulfil the objectives of a research investigation is crucial to the investigation's success. The same can be said for constructing an artwork. The choice of mediums, paint, tools and brushes have direct implications for both the style in which I wish to paint and the visual outcome or aesthetic I am seeking. I need to know and understand my aesthetic and communicative intentions well before paint goes anywhere near canvas. I can draw parallels between this careful preparation to paint and my ability to outline above the framework of this study, my epistemological and ontological positioning and awareness of the ethical considerations for the participants. Similar to the step-by-step process of building rich surface layers with oils and glazes, I now provide detail into the specific step-by-step layering of the research procedures.

3.2: Methodological Approaches

3.2.1: Autoethnography.

To capture the pre-service and beginning art teacher experience, I used my own experiences of becoming and being a teacher and an artist to provide insight into this first stage of the investigation. This decision came about in part due to the fact I was experiencing confusion and unexpected challenges in becoming and being an artist and a teacher, and as such decided to undertake a PhD in order to explore and examine these experiences as I transitioned from pre-service teaching to professional practice. Having initially come into teaching less than purposefully, I was also eager

to explore the implications of coming into teaching "by accident" and how typical this might be for other art teachers. I felt my own journey to becoming a teacher could have been greatly improved by further access to insights of the life stories of those who had already "walked the path" to becoming a teacher. It was for this reason that I felt compelled to examine and share my own experiences of becoming. Through autoethnographic rendering, I was able to elicit and explore places where one's sense of self and one's subjectivity were constructed (Richardson & St. Pierre, 2005; Sameshina, 2008). I craved opportunities to immerse myself in other people's stories and experiences of becoming and being teachers, to reflect on these and see how others' journeys aligned with or contradicted my own. I explored the possibility of autoethnography as the most appropriate means for me to richly document and detail my own story in the same way I might create a painting: layered and complex, building up from the weave of raw canvas through to the final layer of glaze enveloping the image surface. Autoethnography allowed me to identify and gently unfold the multiple layers of experience and consciousness (Muncey, 2010) that contributed to and shaped my journey of becoming a teacher and an artist. In this way, I came to understand autoethnography as an effective means of better knowing both others and myself, in and through words. As such, I came to liken the stories that emerged through my autoethnographic journey becoming an artist and teacher to artworks of words. Sameshina (2008) says, "writing is part of living, a way to understand, a way to stand in the world, a way to wisdom" (p. 50), where language can work to "reveal awareness and embodiment and identity" (p. 116).

For me writing, like art making, is about rich and vulnerable expression. Through words, I pictured insights of myself as artist and teacher, showing something of myself and other all at the same time. It is the resulting artwork, or in the case of autoethnography, the stories, that provided an object around which further meaning making could take place. Although the autoethnography component of this study constituted renderings of my own experiences of becoming and being, this kind of inquiry is anything but self-indulgent. Autoethnography is not about the researcher or writer as such, nor is it only about me or the other participants. Cortazzi (1993) identified that through the examination of stories we can "open a window on the mind" (p. 2), or, in the analysing of a specific group of tellers' narratives, as is occurring in this study, this "opening" can be conceived as a window into a

particular culture. For this study, this culture evolves around the becoming of artist and teacher. Approaches such as autoethnography that have personal experiences at the centre, "look at a range of issues through the lens of life experience" (Hayler, 2011, p. 17). Of primary significance within autoethnography are the themes or threads that emerge from our stories, not our stories or experiences themselves. My autoethnography performed as a canvas upon which other stories are layered and interwoven to complete a complex and rich picture of becoming and being from different times, spaces and places. As Hayler describes, it is through autoethnography that we can perceive lives, "whether they are our own or the lives of others, or a combination of both, that to a certain and central extent make the phenomena" (2011, p. 17).

I undertook this investigation to not only elicit greater transparency within the journey to becoming an artist teacher, but also to contribute to the wider body of knowledge and elucidate the transition from pre-service to professional teaching practice. From an autoethnographic position, insights from this study should be of particular interest to research into the education and training of teachers, where "the voices of teacher educators themselves have only until quite recently been largely absent within literature" (Hayler, 2011, p. 2). Aspects of this study, particularly the design, also exemplify how practices inherent in the work of artists and educators can constitute quality forms of scholarly research. As such, this study is positioned within the "intellectual, imaginative, and insightful work created by artists and educators as practitioners, and is grounded in ongoing forms of recursive and reflexive inquiry engaged in theorising for understanding" (O'Donoghue, 2008, p. 109). I instinctively looked to the investigative and contemplative practices inherent to my working as an artist and teacher in my examination of experiences. This demonstrates my openness to explore the "complexity of the relations amongst things and people" (Carson & Sumara 1997, p. xv). Subsequently, my autoethnographic stories, like artworks, provided concrete objects around which further discourse pertaining to being and becoming an artist and teacher could take place. Autoethnography allowed me to unravel my vulnerable and coherent self, my personal and professional self, and my artist and teaching self. This allowed me to see how, where and in what ways art and teaching practices collided. In doing so, I

was engaged in a process of "critiquing self in social contexts, sub version of dominant discourses and evocative potential" (Muncey, 2010, p. 45).

I incidentally made the decision to begin regularly journaling my experiences during my final year of teacher training prior to enrolling in my PhD. I was in the practice of maintaining regular critical reflections of my pre-service teacher journey as part of my teacher training requirements and expectations. This was also reflective of my inclination for planning and problem solving in a journal as part of my existing arts practice. As I entered the second and final year of my teacher training, I became increasingly aware of significant changes I was undergoing as I began making the transition from pre-service teacher to fully qualified teacher, however at the time I struggled to make sense of what these changes meant. It was this uncertainty and anticipation around who I was, the teacher I wanted to be and would be, and how my artist and teacher selves would converge, that I wanted to extrapolate.

If I make a mistake, I can easily wipe it off
But echoes of that first mistake will always remain
Faint stains embedded within the canvas weave
Still lie beneath
The chance of this happening
Fuels my reluctance
To make the first mark

Through autoethnography, I highlighted the complexities of becoming an artist and teacher as experienced during my final year of teacher training through to the end of my second year of teaching in a school. I revealed how my perceptions, understanding and preferences as an artist and teacher were shaped by my experiences as a student of teaching and art. In doing so, I "set scenes, told stories, wove intricate connections between life and art, experience and theory, evocation and explanation" (Holman-Jones, 2005, p. 765). The insights I generated within my autoethnography comprised the detail of experiences I craved access to as I transitioned from student to teacher and struggled to negotiate balance between my existing art and fledgling teacher practice. My autoethnographic journey to becoming and being an artist and a teacher "acted as a doorway, an instrument of

encounter, a place of public and private negotiation" (Salverson, 2001, p. 125), through which others undertaking similar journeys could explore. My own story "offers audiences access to personal experience…with the intent of social sense-making" (Alexander, 2005, p. 423).

The autoethnographic texts generated in this study reflect personal and professional stories that are both constitutive and performative (Holman-Jones, 2005). Brookfield (1995) draws parallels between autoethnography, autobiography and self-storying as contributing to the evolving skills necessary to becoming a genuinely reflective teacher. In using autoethnography, I continued to evolve my own practice of critical reflection, which Hayler (2011) suggests strongly contributes to how teachers shape their professional identity and their understanding of education and teaching as phenomenon. Such biographical perspectives of or as research can help further "the understanding of learning and teaching with a view to empowerment rather than measurement" (Hayler, 2011, p. 18). Mitchell and Weber (1999) also note the value of inviting teachers to use a variety of life history informed methods to revisit their past, their attitudes and their beliefs, so that they can examine and reinvent themselves as teachers.

Similarly to self-portraiture, methods of self-research such as autoethnography have the potential to be both confronting and cathartic for the researcher. My prior experiences of self-exploration in painting piqued my interest in these research methods. I was attracted to autoethnography's capacity to empower, emancipate and educate (Holman-Jones, 2005; Langellier, 1999), both those who might share in my story and my own evolving self. I felt well prepared to tackle a criticism common to both self-portraiture and autoethnography: that both types of research can be perceived as self-indulgent and narcissistic (Alexander, 2005).

I am aware of laying a foundation
Upon which further layers will come to settle
Each layer informs and influences the next
I know that what I say here will have implications
Upon what to say next and how it will come to fruition

During my Honours year at art school, I had already grappled with justifying self-portraiture as a purposeful investigation that extended beyond superficial vanity. I was therefore confident in my conviction that I was using autoethnography in ways that demonstrated self-respect and self-sacrifice (Sparkes, 2002), as opposed to self-indulgence. I believe that to describe autoethnography as self-indulgent discounts the sensitive ways in which it allows us to "attend to reflections on embodiment, on being(s)-in-relation, and communities of practice" (Sameshina, 2008, p. 50).

3.2.1: Narrative inquiry.

I wait until the paint has dried
Just enough to be thick and tacky
But pliant enough to still move around the canvas
I begin folding the paint surface in and upon itself
Blending and dragging pigment into and across each other
Creating new shades and tones

I determined narrative inquiry to be the most appropriate method of investigation, allowing for depth of exploration and richly detailed rendering of the participants' stories, experience and knowledge. My artist self likened the second layer of the study to the stage of a painting where I begin to play with texture and pigment, moving more substantial paint around the transparent mapping of an under-painting. In working as a bricoleur, this stage of the study generated and explored the participants' stories and was where I began to explore the criticality of experiences in relation to each other and the overarching research objectives. I moved our stories into and around each other, exploring in creating new meanings, or as with a painting, I worked to build meatier and more substantial textures with every brush stroke. In a similar way to painting, during this stage of the study I was fully engaged in an active process of creating, utilising and engaging storied ways of exploring to further storied knowledge, or generating a picture that said something of, to and for the phenomena under investigation. Narrative research embraced the constructivist "patching together of experience, incorporating its contradictory and ambiguous nature while building a richness and continuity of self" (Pearce & Morrison, 2011, p. 50). As such, the social constructivist qualities of narrative

inquiry seamlessly aligned with each of our inclinations as artists and our pedagogical positioning as teachers.

Narrative inquiry is a distinct form of qualitative research, which sees the researcher gathering data through "the collection of stories, reporting individual experiences, and discussing the meaning of those experiences for the individual" (Creswell, 2003, p. 474). Narrative inquiry allowed me to collaboratively co-construct with my participants storied accounts and knowledge (Bruner, 1986) of our experiences of becoming and being artists and teachers. Collaboration occurred during interviews and story co-creation sessions where, in our story sharing, we might stop and question each other to elaborate on particular points or point out potential connections or contradictions between our experiences. Narrative inquiry allowed us to collaboratively explore our reflective observations as artist and teachers that, in turn, encouraged us to elicit deeper meaning from our experiences as such (Unrath & Kerridge, 2009). We worked together to collaboratively problem pose and solve, asking questions of each other such as "how might I have been better prepared to negotiate the experiences of transitioning from pre-service to professional teaching practice?" Through collaboration, we were able to identify and make connections between our individual and shared experiences as artists and teachers, in much the same way that artists might engage the different strengths and skills of individuals within a group to achieve an artwork or curriculum planning objective. This aligned with the notion that within narrative inquiry research, we can have multiple entry or viewpoints through which to consider the phenomena under investigation (Connelly & Clandinin, 2006).

It has been said that narrative or storied approaches to research often appeal to the sensibilities of both teachers and artists (Clandinin, Pushor & Murray Orr, 2007; Hyland Moon, 2002). Clandinin, Pushor and Murray Orr suggest that part of this appeal stems from "the comfort that comes from thinking about, telling and listening to stories" (2007, p. 21). Storytelling and listening to stories are acts of commonality to many teachers and artists as part of their respective practices. As such, artists and teachers demonstrate a propensity towards storytelling as a part of how they express, make meaning and communicate (Wright, 2003; 2010). Stories both shape and are shaped by experience, reflecting something of the events, people and places that

shape our lives. As Betterton (1996) attests, within our stories lay the foundations upon which we construct and communicate a sense of self. Within both art and teaching practice, stories can act as agents through which artist and teachers can rework what has already happened to give current meaning. In this way, knowledge does not exist in the places and spaces where and when they actually happen, rather, it comes to fruition within storied representation and interpretation (Steedman, 1986).

Within this study, the participants' stories often take the form of "a series of movements between present and past, self and other, towards the production of an identity" (Betterton, 1996, p. 182). Through narrative inquiry, this study provides perspectives of being and becoming that can contribute to the ongoing support and guidance of those still in the process of becoming. The deliberate storying and re-storying of one's life and experiences are "a fundamental method of personal and social growth: it is the fundamental quality of education" (Connelly & Clandinin, 1990, p. 24).

In this study, Jane and Angus's stories help make "transparent and active the various ways in which a personal/professional past can be linked to a personal/professional future" (Hayler, 2011, p. 14). They provide this through their perspectives of experiences from the position of established professional practice as both artists and teachers. To achieve this, Trehar (2008) suggests that narrative inquirers "pay analytic attention to how different elements of a story come to be assembled" (p. 367). In order to gain deeper understanding of the transformative experiences Jane and Angus had undergone throughout the courses of their professional careers as teachers and artists, I utilised critical event narrative analysis (Carillo & Baguley, 2011; Webster & Mertova, 2007; Woods, 1993). Within the context of narrative investigation, Woods (1993) describes a critical event as having the "right mix of ingredients at the right time and in the right context" (p. 102) to profoundly impact upon the person behind the story.

Critical event narrative analysis allowed me to retrospectively identify and elucidate significant moments and incidents that occurred for the participants as they concurrently evolved professional identities and practices as artists and teachers.

Bohl (1995) and Carillo and Baguley (2011) suggest that, in order for an event to be perceived as critical, it should have a noteworthy impact "upon the person telling the story, and is usually a change experience that is not recognised as such until a certain period of time has passed" (p. 64). Participants often identify critical events due to their capacity for emancipation or epiphanies that emerge during the re-living or re-telling of the experience (Behar, 1996; Denzin, 1989). As such, critical event analysis allowed me to extrapolate rich and specific examples of complex emergent challenges experienced by the participants whilst they entered into teaching and negotiated balance between their practices as teachers and artist. I further unpack the specific procedures of how I used critical event analysis in Section 3.3.

The identity construction and practice of artists and teachers, and subsequently, the becoming and being an artist and teacher, were the central phenomena under investigation in this study. The narrative inquiry layer of this research allowed me to access authentic descriptions and reflections upon experiences as they existed in time, in space, in person, and in relationships (Clandinin & Connelly, 2000; Wood, 2001), and to speculate upon further implications these experiences might have for becoming an artist and a teacher. In this study, the places and spaces where the participants evolved and established their identities and practices as artists and teachers provided rich insight into how, where and when they performed as such. This was where issues pertaining to the three narrative inquiry commonplaces of temporality, sociality, and place (Clandinin & Connelly, 2006) can be made explicit and transparent.

Within this study, considerations of temporality, sociality and place underpin the framework of this investigation and act as "check points" (Clandinin & Connelly, 2006, p. 479). It was through these check points that I was able to identify and direct focus and attention, depending on where my participants' stories led us in relation to fulfilling the research aims and questions. The three commonplaces of temporality, sociality and place align with the constructivist approaches utilised in the study by reflecting a "whole picture from many pieces" approach. In exploring the temporality, sociality and places where artist and teacher identity and practice unfold, we pieced together fragments from multiple angles and perspectives to provide rich insight into complex situations and phenomena. These commonplaces

spoke not only to the conceptual framework underpinning the narrative inquiry investigation, but also resonated with my working as a bricoleur.

To undertake a successful narrative inquiry, there needs to be a simultaneous and balanced exploration of all three commonplaces, as we cannot focus only on one to the exclusion of others (Clandinin & Connelly, 2006; Clandinin, Pushor, & Murray Orr, 2007). With this in mind, I was always careful to maintain this balance across and between the three commonplaces whilst co-constructing with the participants. We collaboratively identified and explored the situational, temporal and social aspects of when, how and where we performed as teachers and artists, and it was through these check points that we discerned converging points for individual, collective, and cultural stories (Clandinin & Connelly, 2000; Wood, 2001). This is indicative of the opportunities that narrative inquiry allows us, to make more thorough sense of our own and others' identities and practices, and in turn, enables others to connect with the larger picture (Jalongo & Isenberg, 1995). The social constructivist opportunities inherent to narrative inquiry meant that we were able to clarify our experiences and perceptions of what it meant to become artists and teachers through "stories of who we and others are" (Clandinin, Pushor & Murray Orr, 2007).

Magenta, Rose Madder Red, Cadmium Yellow
These are the colours that sing through
With incandescence
Even after layer upon layer of rich, dark, deep pigment has been swept over them
Their exchange continues
Whispering through to the surface
With subtle intensity

Ultimately, the narrative inquiry layer of this study provided a portal through which we could enter into and examine worlds of becoming and being artists and teachers from perspectives of established practice. Storied ways of knowing and learning in the "creative, relational, generative spaces of intra/inter-personal multiplicity" (Sameshina, 2008, p. 48) emerge through the narrative inquiry layer of the study. Like the merging and blending of pigments swept across canvas, the participants'

narratives interweave and layer upon my own narrative under-painting, which speaks primarily from and to perspectives of unestablished practice. This important layer of the research demonstrates the significance of experienced artists' and teachers' knowledge as providing a rich source of both personal and professional development (Cortazzi, 2001), particularly for those in the process of becoming teachers and artists, and pre-service teachers negotiating the transition to professional practice.

3.2.3: A/r/tography.

Brush stroke to brush stroke
Applying
Then wiping back
Smudging
Patting
Flicking and fluttering the brush

This process of applying, then wiping back and reworking the paint
Mesmerises me
The process of writing, deleting and re-writing
Frustrates me

In this study, a/r/tography was used for several purposes pertinent to resolving my research processes and research products. A/r/tography is an inquiry process that pays particular attention to the liminal spaces that include "the between of a(artist) and r(researcher) and t(teacher)" (Bickel, 2008, p. 84). I was drawn to a/r/tography as a means of helping me identify more meaningful approaches to transformation, communication and expression within research that allowed for my propensities as artist and teacher. It has been said that for the researcher who also identifies themselves as an artist and a teacher, much can be learnt about how to conduct quality research through the closer examination of practices inherent to their work and lives as artists and teachers (Springgay et al., 2008; Leggo, 2008a). The decision to include this third research method was largely due to its capacity to allow me "to utilise arts practices and sensibilities to inform and enhance interpretive skills" (Bickel, 2008b, p. 86). It was these qualities that convinced me to experiment with

a/r/tographic rendering as a means of exploring, reflecting and reporting upon aspects of the research findings.

Part of this experimentation saw me identifying and exploring similarities between my approaches to conducting research and how I went about creating a painting, which resulted in my conception of a painting as research metaphor (MacDonald, 2012). In this way, the creation and unpacking of my metaphor assisted entry into deeper exploration of connections between my practices as artist, researcher and teacher. Within a/r/tography, Sameshina (2008) states that the exploration and analysis of metaphor provides opportunity for us to "pull together shards from other lives to make something new" (p. 45). I started about preparing to paint a diptych, through which I determined to pay close attention to my painting processes: how I built the canvas stretcher, primed the canvas, the specific stages of paint layering, and the materials I used for different purposes. I reflected upon each stage of the painting in my journal and began crafting prose in response, accentuating the points of interaction between features of my painting processes and my understanding of autoethnography, narrative inquiry and a/r/tography. In doing so, I began to identify and explore parallels between my approaches to undertaking painting and research, which allowed me to "establish and elucidate equivalency between two (seemingly disparate) things" (Hornbarcher, 2009, p. 183). It was in this way that I used a/r/tography to identify and explore aspects of my painting practice that were transferable to the context of my research. This helped me to "resolve uncertainties I was experiencing pertaining to the design of my doctoral methodology" (MacDonald, 2012, p. 5).

I am of the belief that the ability to make connections between the seemingly unconnected is a skill that can greatly assist the emerging researcher in the visualisation and enactment of their research. According to Lawrence-Lightfoot and Davis (1997), metaphors that are embedded within a deliberate contextual frame have the potential to facilitate powerful connection making. It is for this purpose that contextual excerpts from my a/r/tographic painting as research metaphor are interwoven throughout this whole thesis to provide another mode of access for others to see how I made connections between the two. Not only of significance to a/r/tography, metaphors are often interwoven into the warp and weft of

autoethnographic stories to help activate and increase reader transferability (Huberman, 1995; Webster & Mertova, 2007). In considering how to overcome the challenges of resolving research methodology, a/r/tography not only provided me with a means to create and elicit understanding through my metaphor (MacDonald, 2012), it also allowed me to make ideas and the potential approaches to investigating them "more transparent and easy to understand" (Chen, 2003, p. 24).

Given how this study explored becoming an artist and a teacher, a research method that explores phenomena through the combined lens of artist, teacher and researcher immensely appealed to my artist self. Further to this, a/r/tography has been described as aligning seamlessly with other narrative research methods (Leggo, 2008a; Sameshina, 2008). This study demonstrates the capacity for a/r/tography to complement and bolster other types of narrative research, such as autoethnography and narrative inquiry. According to Springgay et al.(2008), a/r/tography resides in interstitial spaces, or the in-betweens, and in doing so has the capacity to question and unsettle existing perceptions. Rather than placating a reader with "an easily shared idea or commonly held belief, a/r/tography recognises that meaning making can be disturbing, unexpected, and hesitant" (Bickel, 2008b, p. 87). I used a/r/tography within this study as a means of questioning my own interpretations and understandings of relational knowledge. In this way, I used a/r/tography both reflectively and reflexively.

In a/r/tographic practices and research, the identities, roles, and understandings of artist/researcher/teacher are intertwined, reflecting an approach to research that is dedicated to perceiving the world artistically and educationally (Springgay et al., 2008). For me, a/r/tography encouraged me to recognise and unravel complications in my critical events to becoming an artist and a teacher. It also helped me determine the significance of these complications in relation to the critical events of others (Carillo & Baguley, 2011; Webster & Mertova, 2007; Woods, 1993).

In using a/r/tography, I was able to think like an artist in order to help me problem solve and explore points of complication and uncertainty in both my own journey to becoming an artist and teacher, and also in my broader approaches to conducting the study. This had a two-fold positive impact, as it not only allowed me to engage my

problem solving skills as an artist, it also provided an opportunity for me to engage in purposeful art making which benefited my perceptions of maintaining balance between and across my artist, teaching and research practices. A/r/tographic research practices are far more than simply making art products and reflecting upon their meaning, rather a/r/tography, although concerned with "the artistic products or representations of arts-based educational research, is committed to an enactive space of living inquiry in and through singular time and space" (Springgay, Irwin & Kind, 2008, p. 84).

Within this study, I also used a/r/tography as an interpretive method, through which I was able to "transform and consider the emergent theory embedded within our narratives" (Leggo, 2008a, p. 4). This aligns with my understanding of knowledge being constructed through social and critical exchange that is "reflective, responsive, and relational… continuously in a state of reconstruction and becoming something else altogether" (Irwin & Springgay, 2008a, p. xiv). This is where a/r/tography allows us to see and explore phenomena as rhizome (Deleuze & Guattari, 1987), reflecting the understanding of constructed knowledge as being relational, in flux and in motion. A rhizome is "an assemblage [of knowledge, situation, circumstance] that moves and flows in dynamic momentum" (p. 106) within liminal and interstitial spaces. In the case of this study, the in-between of artist and teacher identities and practices, is where and when we are an artist or a teacher, or both. These interstitial in between spaces, described by Springgay, Irwin and Kind, are "open and vulnerable, where meanings and understandings can be interrogated and ruptured" (2008, p. 106).

A/r/tography as a methodological tool allowed me to identify and gain deeper understandings of the relationship between the critical events (Carillo & Baguley, 2011; Webster & Mertova, 2007; Woods, 1993) of our narratives and punctums (Barthes, 1981) that emerged within the creative works generated as part of resolving my research methods. According to Barthes (1981), a punctum can be described as the phenomenon of an intensely affective personal experience while viewing an image. Springgay, Irwin and Kind (2008) elaborate further upon the pertinence of the punctum in a/r/tographic research, holding that is provides greater opportunity to obtain insights that are both particularly personal and profound. I came to liken this

to critical event narrative analysis, which also explored the significance of the affective capacity of events to shape and influence both the person reflecting on the event and the person with whom the critical event is shared. Denzin's (1989) description of critical events aligns with Barthes's (1981) explanation of a punctum in the ways "that such episodes meanings are given in the reliving of the experience" (p. 71). Springgay, Irwin and Kind suggest that a punctum can be experienced by an individual in their experiential engagement with "photographs, forms of art, or living attentively in the world" (2008, p. 89). Within the context of this study, critical events, like punctums, acted as points of realisation where I was able to engage with the phenomenon of becoming and being an artist and teacher that embraces artistic and relational ways of knowing, doing and being (Grosz, 2001; Springgay, Irwin & Kind, 2008).

I find myself reluctant to mark this surface
So much care has been vested in its preparation
In applying the first daub of paint
I am released from the mesmerising flawlessness
Of the blank canvas

It was within the a/r/tographic layer of this study that I came to realise the concrete ways in which approaches inherent to my arts practice could illuminate problem posing and problem solving in research. I had found at various times, particularly within the early stages of the study, that I could easily get lost and overwhelmed within and between layers of stories and experiences. Hayler (2011) attests that such complication can result when engaging in the complex inter-weaving of encounters to create a fragmented, reflective, reflexive narrative, from which a single, simple and unified self does not usually emerge. In this respect, a/r/tography allowed me to clarify where I was situated within this process, allowing me to relocate myself as I wrestled with often competing or contradictory ideas, experiences, situations and stories (Hayler, 2011). In using a/r/tography to visually render, rationalise and represent, I was able to generate insights into how arts practice can be used as a means of informing and resolving various methodological and conceptual aspects of research.

3.3 Collecting and Collating: Research Procedures

Syrupy waves roll across the canvas
Over thin coats of diluted pigment
Finished off with slick licks of lustrous glaze
Layer upon layer
I build a decadent surface

In this section of the chapter, I detail the distinct layers of data generation and analysis, building up a dimensioned and multifaceted picture of the specific research procedures utilised in this study. I liken the stages of data generation and analysis to the layers of a painting, where each layer builds upon and informs, or "shapes and colours" the next.

3.3.1: Journaling: Written and visual.

I had adopted the practice of tracking and recording experiences throughout my teacher training, and was given regular opportunity in my teacher training course work to further build upon this critical reflective practice (Brookfield, 2005; Hatch, 2002; Wellington, 2000). Critical reflection also often constituted large percentages of our assessment tasks. Engaging in critical reflective practice saw me relentlessly hunting for "assumptions of power and hegemony" (Brookfield, 1995, p. 26), which became quite addictive for me. I revelled in the feeling of "finding ground" that critical reflection delivered when I deeply considered the origins of my understandings and assumptions. Brookfield (1995) describes how, through critical reflection, he was able to unravel how "one day, a small success inflated my self confidence out of proportion, then the next, an equally small failure (such as one bad evaluative comment out of twenty good ones) was taken as a devastating indictment of my inadequacy" (p. 24). For me too, this was about finding control within experiences and situations in which I felt helpless. For Hickey and Austin (2007), the reflection necessitated through autoethnography creates possibilities for critical reflexivity within which self and agency can be understood in terms of the social processes that mediate the lived experiences. Within my reflective journals, I was able to unfold my experiences of becoming artist and teacher and think deeply about

what they indicated to and for me.

To help address the potential for creating "cooked" stories (Brookfield, 1995), I had three input options: an electronic journal, a small written notebook journal, an art journal and audio reflections. Having multiple points for input made reflective writing much more accessible and the variety was appealing. Kasten and Ferraro (1995) found that during periods of stress, particularly when assuming responsibility for the classroom, "teachers were likely not to maintain their previous level of reflection" (p. 3). I consistently maintained an average of three comprehensive journal entries per week (both in hand written and digital formats), oral (digital voice recordings) and visual reflective journals from my final semester of pre-service teacher training in June 2007 until the end of my second year of teaching in December 2009. Within my journals, I gave detailed accounts and reflected upon my experiences in the classroom, interactions with colleagues, perceived successes and failures as an artist and teacher, my fears, insecurities, strengths and growth.

> *I spent so much time at university thinking about the sort of teacher I wanted to be and why I thought that was the way to go… I pained over it, grew frustrated about it, experienced epiphanies about it; I was certain I had it all figured out. What's happening to me? I feel like I'm losing myself in this transition.*
>
> Journal data extract, 1st year of Teaching. May, 2008.

The above extract exemplifies some of the challenges I faced in coming to terms with unexpected realities encountered in my first year of teaching. In order to gain deeper understanding of some of my written journal accounts, I would often take reflections that perplexed or confused me and would a/r/tographically render them. In many cases, the visual interpretation would allow for greater depth of resolution. This was an important part of how I came to identify and explore phenomena that pertained to my becoming an artist and a teacher. Through embodied art making and writing, autoethnographers and a/r/tographers are able to explore phenomena through a variety of methods and concepts (Pourchier, 2010). This is reflected in my study through multi-modal journal upkeep, which ultimately allowed me to "focus on processes of constructing new knowledge" (Pourchier, 2010, p. 741), rather than

following the specific and prescriptive criteria of any particular single established research methodology. Through written and visual journaling, I was able to construct embodied examples of inter-subjectivity evident within in my journey to becoming and being an artist and teacher, "through which close analysis rendered new understandings and meanings" (Irwin & Springgay, 2008, p. xxviii).

Journaling, both written and visual, played a crucial role in my documentation of challenges and negotiation of becoming and being a teacher. It was these journals that constituted the narrative field notes and from which texts were generated, which constituted the initial autoethnographic layer of data used in this study. Hayler (2011) speaks of the importance of such field notes as providing a means of writing one's self into and out of trouble, and to regain a sense of authenticity in one's ability, practice and identity. Journaling provided a space in which I detailed outcomes and processes that were later scrutinised to "reveal much about my identity as the creator" (Hoffman-Kipp, 2008, p. 154). I was able to "raise experience to the level of conscious reflection and dialogue, whether through speaking aloud or writing, enabling new forms of critical interrogation" (Day & Leitch, 2001, p. 406).

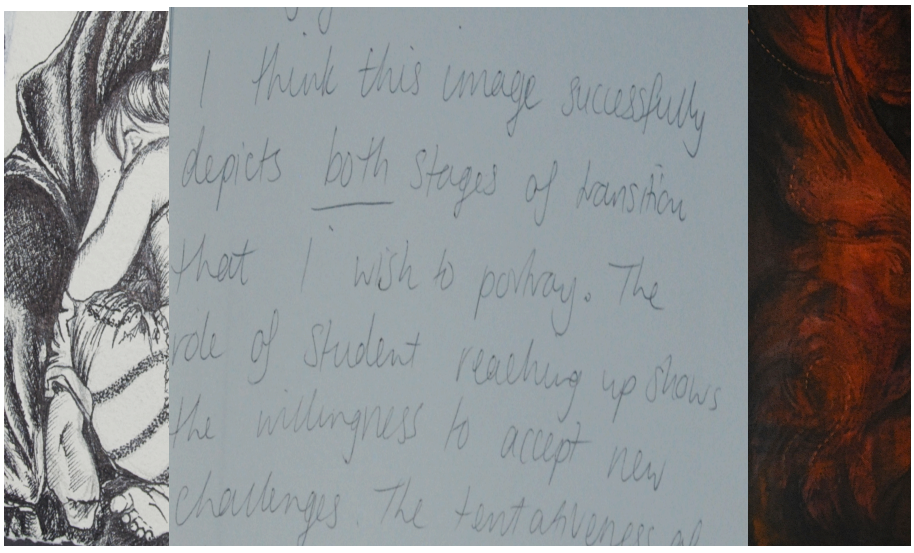


Figure 2: Collaged excerpts from my visual journals, 2007-2009.

It was this repertoire of written and visual objects of reflection that constituted my "palette" of data, or what Clandinin and Connelly (1994) describe as "a memory box" (p. 101), that allowed me to construct a richly detailed image of becoming an

artist and teacher, from the decisions that led me to pursue art making and teaching, through to transitioning from pre-service to professional art teaching practice.

3.3.2: Semi-structured interviews.

> Life as led is inseparable from a life as told … Life is not "how it was" but how it is interpreted and reinterpreted, told and retold.
>
> (Dyson & Genishi, 1994, p. 36).

I recruited and began the first stage of individual interviews with Jane and Angus throughout the first six months of 2011. Semi-structured interviews were used due to their capacity to foster a more conversational and informal approach to data collection that promoted the facilitation of rich description and detail indicative of narrative research. The flexibility of semi-structured interviews allowed me to encourage further elaboration upon the participants' conversation topics and, where necessary, allowed me to clarify through questioning the meaning of statements or words that they used (Akerlind, 2008). I found that the ability to question and probe beyond or outside set questions was important in gaining thorough and dimensioned understanding of the participants' views. It was particularly valuable to allow for topic movement when the participants' responses diverged along enlightening tangents pertinent to the investigation that I had not yet considered.

The first interview and set of guiding questions (Appendix F) allowed opportunity for each of the participants to share their story of how they came to be artists and teachers. According to Dyson and Genishi (1994), "stories help us transform the present and shape the future for our students and ourselves so that it will be richer or better than the past" (p. 243). In order to do this, I devised a set of open-ended questions that encouraged dialogue into their perceptions, experiences and beliefs pertaining to what it meant for them to be an artist and a teacher, how their identities and practices as artist and teacher evolved, if and when these converged, and the places and contexts in which this occurred.

Each participant was interviewed twice in total during the course of the research, with each of these interviews taking, but not being limited to, approximately one

hour. It was during the initial interview that I invited my participants to engage in storytelling, where they began to elucidate their unique and individual stories of becoming and being artists and teachers. After transcribing the first interviews, I set about identifying the critical events pertinent to addressing the research objectives, following the same procedures as outlined above. I was looking out for occurrences within their stories that held the "right mix of ingredients at the right time and in the right context" (Woods, 1993, p. 102) to be deemed critical. A second interview was conducted to allow for further discussion of the personal, extrinsic and intrinsic critical events (Measor, 1985) as identified from the first interview transcripts, and also allowed me to clarify distinctions between critical, like and other events (Webster & Mertova, 2007; Woods, 1993). The set of guiding questions devised for the second interview (Appendix F) also provided opportunity for me to pursue other potential points of interest and also to clarify and elaborate on any ambiguities arising.

Both of the interviews provided opportunity to establish and then extend upon detail pertaining to the construction of the participants' narrative sketches (Connelly & Clandinin, 1990; Webster & Mertova, 2007). The term "narrative sketch" resonated with both my processes of engagement in and with narrative research, and also with our sensibilities as artists. I also found myself, at times, using this term metaphorically to unpack and resolve aspects of the participants' contributions in relation to the broader context of the investigation. Webster and Mertova (2007) suggest that "narrative sketches detailing place, time, characters and events assist the researcher to identify the critical event" (p. 71), and that rich narrative field texts such as journals and interview transcripts greatly enhance the time, place and description of critical events.

3.3.3: Identifying critical events.

In this section, I detail the steps and procedures used for analysing both my own and the participants' narrative data. Upon finishing my second year of teaching at the end of 2009, the data generation for my autoethnography concluded. I left this data to "rest" for one year and during this time I did not look at it. Webster and Mertova (2007) emphasise the importance of allowing sufficient time to have passed between

the timing of experiences and when they are revisited. They attest that an event can only be determined as critical in retrospect and "the longer the time that passes between the event and the recall of the event, the more profound the effect of the event has been and the more warranted is the label 'critical event'" (p. 74). I allowed as much time to pass as possible within the timeline of the study, in order to gain critical distance from my autoethnographic and a/r/tographic data, which was crucial in order to regain the objectivity needed for analysis.

Upon commencing the analysis of my own narrative data in 2011, I also set about interviewing the participants during the first six months of that year. This allowed me to, upon transcription of their interview data, leave their narrative field notes (Clandinin, Pushor, & Murray Orr, 2007) to rest for a full year whilst I set about analysing my own data. The participants' data was not revisited until June 2012, again allowing sufficient time for critical distance to be achieved (Webster & Mertova, 2007; Woods, 1993).

All journal entries made over the two and a half years of my own data collection constituted the field notes that were used to generate my autoethnographic field texts (Clandinin, Pushor, & Murray Orr, 2007). In January 2011, I revisited this data and prepared for critical event analysis. This saw me organising my journal entries chronologically, arranging and aligning visual snippets with their corresponding written reflections, and transcribing all digital audio files of oral reflections. Webster and Mertova (2007) attest that in narrative research, "the identification of key events, and the details surrounding these, are recognised forces in adequately describing the matter under research" (p. 71). Given the quantity and diversity of data I had generated over the two and half years of journaling, critical event analysis was particularly well suited, given that "an event-driven approach of research is also an effective mechanism for dealing with large amounts of data" (Webster & Mertova, 2007, p. 71).

Once the events were winnowed down to only those critical to becoming and being an artist and a teacher, I began to piece together events and consider how they highlighted the specifics of complex situations (Denzin & Lincoln, 2005). The

critical events identified at the conclusion of analysing my journal data guided the topic and focus of the stories I then crafted.

3.3.4: Analysing our critical events.

To help me unpack the critical events of our journeys to becoming artists and teachers, I adapted Measor's (1985) approach to categorising our events into three specific sections of extrinsic, intrinsic or personal critical events. Personal critical events are described as events that occur outside the immediate context of the phenomena under investigation, in this case, becoming an artist and a teacher. This is not to say, however, that personal critical events are any less critical in regard to what affects a person holistically to change and evolve. Personal critical events include "family events, illnesses or other occurrences that did not occur within the specific context of the progression of the individual's career" (Webster & Mertova, 2007, p. 74). Extrinsic critical events can be shaped by historical and political events surrounding the person, such as changes in legislation, political policy or social cultural shifts in attitudes or beliefs towards artists and art making, teachers and teaching. Intrinsic critical events are described as occurring within the natural progression of a career, and Measor (1985) defined six specific stages of a teaching career, which were incidentally both inclusive of and complimentary to our collective career stages. The stages as adapted and used within the framework of the analysis included:

1. Events around the decision to enter into the teaching profession.
2. First experiences of teaching practice (referred to as professional experience within the context of this study).
3. The first 18 months of professional practice (the first experience of employment).
4. The three years after commencing employment in teaching.
5. Mid career moves and promotion.
6. Pre-retirement/retirement period.

I used Measor's (1985) six defined stages of a teaching career through which to identify and arrange my intrinsic critical events towards becoming an artist and a

teacher. It is appropriate that the six steps are "front end" career heavy, as this is where the most significant and robust transformations occur in becoming an artist and a teacher. This decision was determined by research into early career teachers, whereby upon entering the profession they were described as often experiencing a mismatch or dissonance between idealism and reality (Abbott-Chapman, 2005; Pearce & Morrison, 2011).

Only the first three stages were applicable to my own journey, whereas Angus' data was pertinent to the first five stages and all six stages could be examined through Jane's stories. In examining the data, I began to collate narrative sketches of personal, extrinsic and intrinsic events under the first three stages. I created three digital documents, each titled from stages one through to three, into which I directly cut and pasted excerpts from my journals into three columns labelled personal, extrinsic and intrinsic. As I identified and allocated events to particular documents and columns, I wrote anecdotal notes, detailing my reactions to reading and responding to particular events. I noted any emerging patterns, trends or concepts that were recurring, or that I deemed as being significant or critical in some way to becoming and being an artist and teacher. As such, the events I identified provided captures of the nature or basis of my experiences (DeSantis & Ugarizza, 2000).

For each identified personal, extrinsic and intrinsic event, I made note of potential "like" and "other" events (Woods, 1993). Like events have been described by Webster and Mertova (2007) as those events which "repeat the context, method and/ resources used in a critical event, but with different people" (p. 78). Events that can be defined as other include "further events that take place at the same time as critical and like events" (p. 79). Like and other events play an important role in critical event analysis, particularly in their capacity for interconnectedness, which aligns with the view that "in producing meaning, every event is related to every other event, which confirms the use of peripheral detail as sources of useful information" (Gough, 1997, p. 44).

Like and other events were also deemed important during the early stages of data analysis due to their ability to provide rich detail towards the three narrative commonplaces of temporality, sociality and place (Clandinin & Connelly, 2006).

Like and other events can further elicit how people and events referred to narratives "have been and will be affected, by the past, present and future" (Carillo & Baguley, 2011, p. 65), reflecting the narrative common space of temporality. Like and other events also provided further social context, or the sociality in which the critical events occurred, and attention was paid to the actual places in which events occurred to help create a "three dimensional view essential to narrative research" (Carillo & Baguley, 2011, p. 65).

3.3.5: Refining the stories.

Upon completing the participant interviews at the end of June in 2011, I set about finishing the last set of transcriptions and critical event analyses. Once these were completed, I had at my disposal a colourful spread of our critical events identified and elaborated upon from across the spread of data collected for the study. Working as a Levi-Straussian (1962) bricoleur, I was now well positioned to engage in a dialogue with our critical events, or "treasury of ideas" (p. 18), where I firstly determined the final selections, design and arrangements based upon their capacity to address the research questions and fulfil the objectives of the study. Given how we had worked together to contribute to the treasury of critical events, I sought to determine a method of representation that reflected the collaborative, interactive aspects of how we worked together. I also wanted the presentation of critical events to reflect the supportive and mentor-like approach that Jane and Angus both fostered towards me as the most inexperienced teacher and artist of the three of us. Their interaction with me throughout the course of the research reflected a willingness to "collaboratively co-create new meanings to bring about growth, change, and reform in those practices and in their own lives" (Beattie, 1995, p. 54). As such, we agreed that separate chapters for individual participants would not adequately reflect the complex collaborative approach we had taken to generating and exploring our stories.

In discussing the possibilities of how to best render stories of our critical events to becoming artists and teachers, I suggested looking to Measor's (1985) six stages of a teaching career as a potential guiding framework. Within this, we decided that emphasis should be placed on what happened for us in becoming artists and teachers,

as opposed to revolving the discussion around each of us as being in different and distinct stages of our professional careers. Even though it had been some time since Jane and Angus had entered into teaching, the critical events of their experiences during these times were no less significant in their provision of insight towards the study objectives. As such, it was decided that each of our critical events would contribute to shaping a triptych within which our stories of becoming artists and teachers would unfold. It was determined that this approach would best allow us to "get at the notions of our data, to make sense of them and give them shape" (Saldaña, 2009, p. 140). The first section, or picture, detailed our experiences of becoming artists and the stories of what led us to pursue careers in teaching. The second picture detailed our experiences of training to become teachers, and the final picture demonstrated how our artist and teacher identities and practices converged or resisted within professional practice of working in schools. How we deduced this design aligned with what Beattie (1995) describes as "collaborative, qualitative approaches where the concept of interacting narratives is used to further explore the meanings of teaching, learning and professional interactions" (p. 66).

A blank page A blank canvas
Unmarked
Uncomplicated
Expectation is lurking
In the paper grain The canvas weave
Speak your word Make your mark
Reveal something of yourself

Given the mentoring qualities that unfolded within our discussions of data, and also our shared propensities to think, create and problem solve as artists, I raised the idea of perceiving each of the sections metaphorically. Each section started as a blank canvas, upon which the narrative sketches of our critical events would, through carefully considered layering, build towards rich assemblages of becoming. The assemblages were layered upon the canvas, allowing for the creation of "new realities, realisations and connections" (Muncey, 2010, p. 19) to be made through the combined lens of our critical events. As I would for a painting, I experimented with different under-paintings, or base "through-lines", which could serve as a loose map

upon which further narrative threads could be layered. The layered image approach also resonated with Jane's practice as a print maker and Angus' digital photography practice.

I created examples wherein the through-line was the critical event, and also examples where one of our voices performed as the through-line, or "base note". I then shared these experiments with the participants, giving them the opportunity to read them independently and make their own decision as to their strengths and weaknesses. We all agreed that the stories where one of our voices performed as the through-line was much easier to follow, as it allowed clearer access to how each of our critical events contributed to the whole picture of becoming artist and teacher. In this way, narratives are useful in research because the people telling the stories interpret the past rather than attempt to reproduce it as it was. This implies that the "'truths' of narrative accounts are not in their faithful representations of a past world, but in the shifting connections they forge among past, present, and future" (Reissman & Quinney, 2005, p. 400).

Jane and Angus both made reference to how this process of building and layering upon the framework of one voice worked in much the same way that we would have assigned each other specific tasks in the undertaking of a collaborative artwork. In having a through-line, we each felt that our individual stories were presented in the best possible light, in context and relevance to each other. This approach to assembling our critical events provided a strong "basis for the empowerment of both researcher and participant, and capacity to bring about action and generate knowledge, by locating it within the narrative unities of the individuals involved" (Beattie, 1995, p. 58).

We determined in looking at the different examples of Jane, Angus and my narratives performing as the through-line, that my own voice performed this task best in terms of transferability. Given the proximity of my experiences in becoming an artist and a teacher, we all agreed that my through-line presented the most accurate representation of the current climate in undergraduate art school experiences and teacher education and training. Further to this, Jane and Angus felt it most appropriate to have my narrative operate as the through-line because it had

been the initial sharing of my own experiences of becoming, and how these had motivated the conception of this study, that prompted them to share their own. This demonstrates what Conway (1998) describes as the "magical opportunity of entering another life is what really sets us thinking about our own" (p. 18). This was not about privileging one voice over another, rather it was about collaboratively determining how to best demonstrate and promote access to the criticality of our events to becoming artists and teachers. Part of transferability is accepting that readers will make their own judgments regarding whether such conditions and insights offered within this investigation are transferable to their respective contexts (Seale, 1999).

As I set about weaving our stories into each section of the triptych, I sent drafts through to Jane and Angus to enable feedback, comments and further elaboration upon any aspects of the stories. They were invited to make comments and changes directly into the documents using track changes, or print and hand write notes upon the paper documents. We corresponded regularly via email, phone and face-to-face meetings as I went about revising drafts of our three pictures of becoming. We discussed the integral strengths and weaknesses of the texts I constructed from our critical events, which as a process we noted was very similar to engaging in a constructive group critique of a painting in progress. Our observation aligned with what Reissman and Quinney (2005) describe as narratives not being able to "speak for themselves or have unanalysed merit; rather they require interpretation when used as data in social research" (p. 401).

3.3.6: Making meaning/ Making sense.

> In the end, the stories we write and tell about our living experiences teach us how to live with more creativity, confidence, flexibility, coherence, imagination, and truthfulness.
>
> (Leggo, 2008b, p. 21).

The approaches used in the study to craft narrative sketches to illustrate our critical events toward becoming artists and teachers aligns with the purpose for stories to give coherence and continuity to our existence (Muncey, 2010). As such, we each

had opportunity to gain from the many benefits critical event analysis offered in relation to our individual professional development. Woods (1993) defines some of these benefits as increasing capacity to restore ideals and commitment to practice, and boosting professional morale. In terms of research, the opportunity to gain access to the profound insights critical events can have upon a person provides "an avenue to making sense of complex and human-centred information" (Webster & Mertova, 2007, p. 77). In this way, the telling and retelling of our stories greatly elucidated the personal and professional identities and practices of self and other, which provided a rich source of professional development for each of us individually as artists and teachers.

The penultimate layer of this study constitutes a critique chapter, within which I burrow into isolated incidents and longitudinal consequences (Woods, 1993) depicted within the narrative sketches of our triptych. In burrowing into the criticality of our events, I drew connections and "reflected on the meaning of the events in terms of the present and future considerations" (Webster & Mertova, 2007, p. 87) of the study. This allowed me to surface detail pertaining to why, where, when and how we became artists and teachers, and to consider what these insights revealed about the existing body of knowledge and the overarching objectives of this study.

And so I step back
To scrutinise the image before me
A composition of complication
Where thoughts as theory and action as practice
Converge and interweave

The discussion chapter is assembled within the contextual frame of the five research questions that guided this study. In doing so, I sought to generate discussion that encouraged evocative closure and provocative questions as opposed to fixed and singular answers (Barone, 2000; Polkinghorne, 1995; Saldaña, 2009). In much the same way an artist might offer a context statement with their work in an exhibition, the discussion seeks to enable an added layer of access where connections can be drawn between our pictures of becoming and the broader picture of becoming an artist and a teacher.

3.4: Research Validity and Reliability

In this study, the issues pertinent to the validity and reliability of narrative research are interwoven throughout the course of discussion, and more specifically, in parts of this final section. Addressing issues of access, transferability and verisimilitude were significant to bolstering the validity and reliability of this study, and are all appropriate means of strengthening the framework of validity and reliability in narrative research (Connelly & Clandinin, 1990; Guba & Lincoln, 1981; Polkinghorne, 1988; Webster & Mertova, 2007). I have explained the significance of transferability and outlined how and where this was enabled in my unpacking of the research methods and research procedures. Although also embedded within the body of the chapter, I will now elaborate further upon access and verisimilitude and explain why these are significant to establishing validity and reliability within this narrative research.

I understood reliability to refer to the dependability of the data generated, and validity as relating to the strength of data analysis, the trustworthiness of data and accessibility to that data (Polkinghorne, 1988; Webster & Mertova, 2007). As such, I sought to reinforce validity in this study through my attention to meaningful, detailed analysis, rather than allowing myself to become distracted by the outcomes or consequences of the analysis. Reliability is evidenced in the quality and diversity of my field notes and interview transcriptions. I allowed myself sufficient time to undertake all of my own transcriptions and analysis so that I could be sure of the quality and that nothing of significance was omitted or overlooked. Polkinghorne (1988) supports such research practices and measures as contributing to the validity and reliability of narrative research. As iterated by Muncey (2010) upon "leaving aside the difficulties of establishing what 'the truth' might be" (p. 90), I understood truth in the context of this study as being indicative of someone telling another person their honest thoughts about a particular event, situation or aspect of their own or others' behaviour. I aligned myself with Reissman and Quinney's (2005) understanding of truth in narrative accounts as "not being in their faithful representations of a past world, but in the shifting connections they forge among past, present, and future" (p. 400).

3.4.1: Access.

In the context of this study, access is increased through two distinct means. Firstly, opportunities for readers to access insights are reflected through the diverse ways in which meanings were made and then presented within the research, modes and opportunities for readers of the study to engage with our storied experiences of becoming and being artists and teachers. Freshwater and Rolfe (2004) emphasise that "there is no single authoritative reading of any text" (p. 7), rather, our stories should be accessible and provide opportunity for deconstruction and multiple readings. In light of this, it was my intention to present stories of experience from and of multiple perspectives, highlighting my understanding of the significance of self and other within the telling and entertaining of our stories. Leggo (2008b) suggests "we are always located in an intricate network of relationships that shapes our stories and identities, our desires and hopes, our ecological connections to one another throughout the earth" (p. 23). Part of ascertaining genuine understanding of our selves, and our selves in relations is through gaining access to and feeling where our rhythms align and syncopate.

The sensitive and dimensioned rendering of each of our stories richly details and celebrates the diversity of our backgrounds, perceptions and experiences, with the intention of providing stories that speak from and to different genders, ages, perceptions, experiences and dispositions. This detail allows the reader access to explore the specific ways that data, methods and decisions made throughout the investigation as well as its end product (Lincoln & Guba, 1985; Seale, 1999) reflect multiple viewpoints. In doing so, I hope to have provided different shaped and sized "footprints that allow others to judge the utility of the work, and to profit from it" (Huberman & Miles, 2002, p. x).

The second means is through the accessibility and transparency of my data collection, analysis and presentation through examples of journal excerpts, interview transcripts, reflective creative writing and visual interpretations of data. These are interwoven into the very fabric of the thesis, through explicit visual example and referential and critical analytical discussion. The storied research methods of

autoethnography and narrative inquiry provided access into the "struggles, passions, embodied lives and the collaborative creation of sense-making" (Hayler, 2011, p. 433), inherent to our situations and relationality. This required a preparedness for vulnerable expression, and as such, the insights I offer are not intended to be used as a "vehicle to produce distanced theorising" (Hayler, 2011, p. 433); I offer them as a means of accessing the participants and my experiences of becoming and being artists and teachers.

3.4.2: Verisimilitude.

Narratives and the insights crystallised within them represent a version of reality whose acceptability is governed by convention and their perceived trustworthiness, rather than by empirical verification (Bruner, 1991). Within a critical events narrative analysis approach, verisimilitude requires researchers to pay particular attention to responsiveness, adaptability, holistic emphasis, and opportunity to explore responses (Webster & Mertova, 2007). I exercised responsiveness towards and for both of the participants and their needs, and also in the explicit acknowledgment of my own reflexive position throughout the investigation, and how this could impact upon the participants. Every researcher has a bias, which reflects their position with regard to the nature and intent of their research (Wellington, 2000; Wolcott, 1995). I was aware that this bias, or reflexive position, had the potential to nurture or damage the integrity of the research, depending on whether it was acknowledged or not. By focusing on the personal and the practical, teachers' stories potentially "forgo the chance to speak of other ways, other people, other times and other forms of being a teacher" (Giddens, 1991, p. 14). While there is inherent bias in using an autobiographical approach as a form of investigation and reporting in the scholarly community, verisimilitude is evidenced in the vulnerability and sincerity of sharing firsthand experiences and reflection for the benefit of others. I used critical reflection as a means to "self-check" and to ensure I was appropriately sensitive and respectful in how I investigated and represented people's perceptions and reflections on their experiences and development (Hoffman-Kipp, 2008). As such, I understood my responsibility as a researcher to appropriately present and represent the products of the participants and my minds in trustworthy ways (Muncey, 2010).

3.4.3: Metaphor and Crystallisation.

Given that exploration of metaphor was embedded within the conceptual framework and methodological procedures of this study, I applied the metaphor of a crystal, or crystallisation (Richardson, 2000), to reflect the multidimensionality of the research methods and multiple perspectives utilised within it. The metaphor of a crystal appropriately reflects the "multidimensionality of qualitative research, and accepts and takes into account a variety and complexity of views inherent" (Richardson, 2000, p. 934). Further to this, Knowles (2004) suggests that in honouring the depth of "metaphorical and geographical places where we dwell, work, create and recreate, greater understandings of self in relation to a complex world in which we exist can be had" (p. 1). In this capacity and through this perspective, I utilised crystallisation to further reinforce the verisimilitude of the study.

Through crystallisation, verisimilitude was enhanced through the multifaceted and multilayered approaches, processes and qualities imbued in my research methods and approach. My ontological approach as bricoleur (Denzin & Lincoln, 2005) contributed to crystallisation through the dimensioned sets of representations I pieced together. In doing so, I assembled and reassembled the specifics of complex situations inherent to our becoming artists and teachers. The narrative inter-lapping (Norris, McCammon & Miller, 2000) between the participants and my stories of becoming artists and teachers adds further layers of dimensionality to bolster crystallisation. Finally, the multiple methods of autoethnography, narrative inquiry and a/r/tography permitted me to thoroughly explore and render findings through different mediums to demonstrate depth and breadth of insights into and around becoming an artist and a teacher. Crystallisation is sympathetic to the ways that stories allow us to relate to "the larger stories that, like fractals, unfold all around us" (Leggo, 2008a, p. 20). Given that this investigation sought to provide insights as opposed to determine hard truths, this resonated with the ways in which we created our stories to represent the multifaceted nature, temporality and fractal-like qualities of our transient identities as artists and teachers (Staples, 2008).

3.4.4: Reflexivity.

I align myself with the understanding that in order to grow professionally, we also need to grow personally, and that the sharing of our stories of becoming are "transcendent and immanent, both inside and outside, internal and external, personal and public" (Leggo, 2008a, p. 5). This resonates with what Davies (1999) describes as acknowledging researcher and participant relationality, where "interrelationships between the researcher and other can ultimately serve to inform and change social knowledge" (p. 184). In this study, I acknowledged the importance for artificial separation of the researcher and the researched to be avoided (Bochner & Ellis, 1996). My acknowledgment of this meant that I needed to provide explicit opportunity for readers to familiarise themselves with my own reflexivity and biases. In the course of extensive reflection, two explicit personal biases emerged and became apparent to me. I understand and acknowledge that these biases, if left unacknowledged, had the potential to influence the direction of the research. They are as follows:

- My inexperience as a teacher had the potential to impact upon knowing whether another teacher had made a good judgment in their teaching practice.
- As a practicing artist, I hold the belief that maintaining an arts practice is integral to authenticating my own identity as a successful art teacher. This had the potential to affect my perception of people who did not value personal arts practice as integral to their teaching practice.

As a reflective and reflexive practitioner (Brookfield, 1995), I understood that the social researcher and the research act are part and parcel of the social world under investigation. Wellington (2000) supports this in stating, "the interpretive researcher accepts that the observer makes a difference to the observed and that reality is a human construct" (p. 16). In this study, our stories capture the reflective artist and teacher practitioner in action. The sincerity of insights inherent to our stories of becoming artists and teachers can be utilised by others to inform their

understandings of how "teaching dilemmas, embedded in the microcosms of classroom life may be lived, contemplated, and dealt with" (Unrath & Kerridge, 2009, p. 272). Our stories and the insights elucidated from them are not in any way intended to be perceived or taken as encompassing absolute, objective truths; I acknowledge what we share in our stories is reflective of our own unique lived and living experiences.

This investigation was not at any time concerned with identifying truths as such; rather, it sought to provide access to our experiential insights of becoming and being artists and teachers. In doing so, I invite others to explore connections between self and other and create their own transferable understandings that can be applied in the contexts of their own respective understandings and experiences. The argument that narratives need not be true to be relevant (Fredriksson & Lindstrom, 2002) is consistent with the idea of "knowledge emerging from our subjective worldview rather than being induced from observations of the world" (Muncey, 2010, p. 43). I agree with Sparkes (2002), who suggests that the fragmented, partial and disrupted nature of stories ensures that any attempt to package them as accurate, composite and complete versions of truths is both futile and unrealistic.

> I think we live with too many lies, and, therefore, with little sense of who we are and who we can be.
>
> (Leggo, 2008b, p. 21)

In this study, every effort was made to maintain reflexivity through rigorous introspection and reflection upon my personal biases, particularly in relation to situations where there was the potential to steer data, such as within the semi-structured interviews. This also helped me guard against "the implicit assumption that self-transformation is the main outcome of narrative research processes" (Atkinson, 2006, p. 403). My understandings align with those of Leggo (2008a), who suggests that in order to gain genuine and purposeful understanding of other, we must first seek to understand our own unique personal locations and individual experiences, "only then can we seek to understand how our idiosyncratic stories relate to the larger story unfolding all around us" (p. 20). I took every opportunity to "engage the voices of others as a means of questioning and developing

understanding, and to share and compare experiences so as to extend that understanding further" (Hayler, 2011, p. 20). In this way, the verisimilitude of our narratives is bolstered by the fact that they constitute both method and data. This acknowledges what Cortazzi (2001) describes as respecting the fact that our stories attempt to make sense of "complex social worlds, of which we are only part (but a part nevertheless)" (p. 57).

3.5. Summary of Chapter

This chapter has detailed the methodological processes of autoethnography, narrative inquiry and a/r/tography, and described the ways in which they have been utilised as research methods within the context of this study. I have explained the reasons for interweaving key methods from each to create a hybridised approach that best suited the objectives of this study. In explaining the preparation and application of research tools, I have extrapolated the framework of the study and detailed data collection and collation procedures. In doing so, I have explained the metaphoric and practical parallels I drew between my approaches to art making and investigative research undertaken within this study. In likening the methodological procedures inherent to a/r/tographic, auto-ethnographic and narrative research to the process of layering undertaken within my oil painting practice, the strategic construction and application of my hybridised methodology have been explained. In unpacking the parallels drawn between my painting practice and the methodological approaches adopted in this study, I have illuminated the innovative and creative framework upon which this study unfolded. Ethical considerations and the validity and reliability of the research have also been addressed. Having detailed the preparation and application of methodological tools used within this study, I now present the participants' pictures of becoming in the form of a storied triptych.

CHAPTER FOUR:
Navigating the Data

4: Navigating the Data

In much the same way that a palette knife can be used to move paint around a canvas to create an image, this part of the investigation is where I assemble pictures of Jane, Angus and my experiences and perceptions of becoming artists and teachers. Through collaged snippets, complexities and variances emerge to form rendered, dimensioned and multilayered images of becoming. Just as paint might be moved around, cut, blended and dragged into and across different parts of a painting, our unique and shared experiences of becoming artists and teachers constitute collaged arrangements of the participant's experiences. These arrangements move along lines of flight, which "evolve into creative metamorphoses of assemblages" (Lorraine, 2010, p. 147). In this way, it is the connections we have made between our experiences that have built the line of flight, or paths along which the story of becoming evolves. Sometimes these paths are logical, sequential and cohesive, and flow effortlessly into each other, whereas at other times they are disjointed, awkward or easy to get lost in. In this way, the stories unfold rhizomatically, where a story "has no beginnings or ends but is wholly constituted by middles and muddles" (Semetsky, 2006, p. x). This reflects a deliberate decision to convey the nature of our experiences as authentically as possible, as they were encountered and perceived by us, rather than manipulating the data of our stories into something that might be more palatable or easy to digest. As in the way of the bricoleur, I have worked to bring out the similarities and differences of what is already there and available from our treasury of ideas (Levi-Strauss, 1962).

In unfolding the stories of becoming, I followed an inclination to interpret and render abstract qualities such as tense (past and present), flow and fragmentation through my artistic sensibilities. This saw me aligning myself with the idea that artists "paint, sculpt, compose, and write with sensations" (Deleuze & Guattari 1994, p. 166), Resolving how to approach the physical representation and expressive possibilities of "words on a page" involved exploring the aesthetic quality of the text and how these might be used to best communicate ideas. This approach acknowledges how creative practice can bring multiple domains of meaning to ideas or concepts, and as such allows for new perspectives to emerge (Greene, 2001). In considering the expressive potential of words through both their meaning and their aesthetic, the

connections that emerged between each of our experiences of becoming artists and teachers are bolstered by the notion that art and life are also connected. Given the chronological proximity of my experiences of art school, pre-service teaching and beginning teaching practice, excerpts from my own critical events provide the background canvas and loose sketches upon which the stories of becoming are richly layered. It is in this layering that the detail of Jane, Angus and my experiences interweave a multifaceted picture of becoming from three distinct perspectives of early career, established and master practice.

Having experimented with a variety of fonts and placements of text to best present our pictures of becoming, I settled on the following. The formative sketching of my critical events can be identified by Times New Roman font. Within these sections, I have included recollections of conversations with teaching and pre-service colleagues and students, also in Times New Roman font. These sections provide the framework within which further data is woven. From time to time, I interject the critical event sketches with internal thoughts. I differentiate these from the main body of my text by indenting and starting on a new line. Conversations between the participants and myself are be identified by sections of ***italicised bold Arial Rounded font,*** while direct quotes from Angus and Jane are differentiated by sections of text in **Bold Arial**. Creative contextual prose is also interspersed throughout the stories, and is distinguished by central page placement and *Times New Roman Italics.*

The careful consideration and differentiation of data samples presented within this chapter underpins the decision to assemble our experiences to create comprehensive pictures of becoming artists and teachers. From a methodological perspective, this process reflects working as a bricoleur by "speaking not only with things, but through the medium of things" (Levi-Strauss, 1962, p. 21). To use text in such a way acknowledges the inextricable link between words and meaning, where "words can evoke images, and images can in turn be described and interpreted by words" (Sornig, 2004, p. 62).

As noted in Chapter Three, our pictures of becoming evolve across three distinct parts, or a triptych format. The first part of this picture captures becoming a learner

of art knitting between event, reaction, motivation and intention, working from the centre out to include comings and goings rather than beginnings and endings (Semetsky, 2006). Within this first section of the triptych, I weave a tapestry of Angus, Jane and my learning and evolving as artists toward the eventual decisions, or the events that led us to pursue teaching. The second part of the picture follows pathways of learning to become teachers, detailing how our experiences of learning to become teachers layered upon and burrowed back into our artist selves and practices. The third and final picture details our experiences of teaching and art making during our first years of practice, with Jane and Angus offering a richness and depth of critical insight that 15 to 40 years experience in teaching and art making is able to offer.

At times, the map is not so easy to follow. This is intended to reflect and allow for the terrain through which the path perambulates, rather than smoothing over or denying any "rough patches". It is in this way that rhizomatics are understood and used within this study, where the rhizome "maps a process of networked, relational and transversal thought without tracing the construction of that map as affixed entity" (Deleuze & Guattari, 1987, p. 12). I do not represent stories here in an "as and when they happened" fashion; rather, the pieces of the map are collaged into assembly, actively building one possible line of flight that is "creative, constructive and always in process" (Deleuze, 2006, p. 35). This captures a specific journey to becoming an artist and a teacher, and acknowledges that what is journeyed through is "open and connectable in all of its dimensions. It can be torn, reversed, adapted to any kind of mounting and can be conceived as a work of art" (Deleuze & Guattari, 1987, p. 12). A rhizome, as a map embraces experimentation. It does not seek to trace something that has come to pass; instead, it "actively creates the terrain it maps –setting out the coordination points for worlds-in-progress, for subjectivities-to-come" (Deleuze & Guattari, 1987, p. 12).

4.1: Becoming – Artist

I've always wanted to teach. Ever since I can remember. This was my long-term plan all along.

Lie.

"For me, it [teaching] all just happened by accident. I did well in art for grade 11 and as a result I got a studentship down in Hobart to become an art teacher. But I didn't ever really want to do that; it was a total accident. I really wanted to be a science teacher because I thought I was better at science than art. We always thought of ourselves as artists, and the teaching thing we were bonded to, was something we pretended wasn't ever going to happen. But we knew that we would have to [teach] after art school. It was like a life sentence. If you did three years of art school then you had to give back 3 years of teaching".

-Jane

The idea of sharing and making art all day with children was genuinely appealing and exciting to me.

Truth.

Teaching was a back up if nothing more exciting and promising eventuated from my fine art degree.

A reluctant truth I am not proud to admit.

"I never decided in a sense, or planned to become an art teacher. I went from doing a lot of commercial artwork and travelling a lot, which wasn't the ideal situation for having a family, and that was the plan at some stage in my life. So that was when I fell into teaching".

-Angus

I didn't seriously consider becoming an art teacher until I approached the end of my time at art school and ran out of options.

True. However …

Even though I hadn't always *planned* to be a teacher, many of my experiences of teaching and learning at art school and school were the catalyst for my decision to teach.

I thought that teaching art might allow me an opportunity to perpetuate some of the powerful experiences I had as a learner and to contribute more meaningfully to the lives of others through art. Good and bad experiences as a learner allowed me to understand the significance of teaching and learning; how positive and negative experiences in this context could shape a person in profound ways.

"I was fortunate enough to have an amazing art teacher, who I also got to teach with for five or six years. He'd give you a longer leash than what most other teachers would give you, but that's crucial for arts practice, because self-expression is important. He would tell you to pull your head in when you needed it, but he would still encourage and let you explore a bit more".

-Angus

"I don't remember much about my art teachers at school. What we did was all pretty boring and uninspiring".

-Jane

My first day at Art School.
Abbey, 18 years old. Archer Street Art School.

I was so excited for my first introductory lecture at art school, I turned up 20 minutes early, which saw me milling around awkwardly until I plucked up the courage to chat to another equally awkward looking first year. Her name was Yani. I noted that she had a shaved head and looked like Billy Corgan from the Smashing Pumpkins. We took our awkward conversation out into the courtyard where we each lit up a smoke and started to relax into a conversation that proceeded to flow more easily with each long drag. We started comparing notes: chatting about tutors, lecturers and what we had heard about their characters and reputations.

Me: *" Well, I've been warned not to freak out when Naomi Kori shouts out 'Fuck' or 'Cunt' when tutorial chatter gets off track during art theory. Apparently Naomi reckons this is the best way to get people's attention and refocus the direction of tute discussion. My flat mate said it has the desired effect, particularly the first time she blurts it out in an unsuspecting tute".*

Yani: "*Ha! That's so weird. I've heard David is a real hard-arse".*

Me: *"Oh Really? What studio is he, and what's hard-arse about him?"*

Yani: "*My flat mate is a second year. He actually wouldn't give me any details of what David's first lecture would entail; he just smiled and said that he sends out the same message early on each year. Apparently we don't have to worry about David until second and third year. He doesn't really have anything to do with the first years other than letting us know he is course coordinator".*

Me: *"Ah well, it's our first ever welcome lecture at art school. Surely they are going to make us feel welcome, yeah?"*

Yani: *"Hope so".*

Once it finally opened up, we headed into the D'Entrecasteaux Lecture theatre. It filled quickly as a torrent of first years eagerly invaded the space. There were about 60 of us wriggling around in there, chatting, buzzing. There was lots of nervous giggling from boys and girls. I noted a handful of mature aged students huddled together, visibly awkward amongst the sea of under and early-20-somethings swirling around them.

In strolled a middle-aged man with purpose in his stride. He clapped his hands once. I felt my spine lengthen as I sat upright and to absolute attention.

David Wilko: *"Right everybody! I don't give a shit if you got an OA in art at college last year.*[1] *Many of you I'll never see after today, because your immaturity and inflated egos won't cope with the criticism you will have to accept here. This is not college, so don't make the mistake of thinking if you do what you did at college here you will do well, because I guarantee you – you will not last long. My name is David Wilko. Welcome to Hunter Street."*

Stunned silence. I distinctly remember the rigid attention in my posture collapsing back down into my seat. The excitement that crackled only minutes before had all but drained from the theatre. We were then introduced the rest of the department heads and first year tutors, and that marked the end of our welcome lecture.

The game was on.

I immediately started thinking: probing for and exploring the possible ways I might be able to win this formidable mans approval.

"You could look at it from the point of view that if they [tutors and lecturers] were prepared to give you a razz, then it showed they had some interest in what you were doing. Otherwise they probably wouldn't bother?"

-Angus

As an 18 year old who enjoyed a nurturing and positive pre-tertiary art education, I found it confronting and distressing to see people being ripped into like they would at art school. I was very lucky to never find myself on the end of a really full on attack, but I never put myself out there to get caned. I always played it as safe as I could: just enough initiative to satisfy them, but not enough to provoke an attack. That was my game plan.

My decision to attend art school was always clear and firm in my mind. It was something I had looked forward to since I was very young. I still remember how excited I felt when my grade 7 art teacher told me about art school, that there was

[1] An OA, or Outstanding Achievement, was the highest grade possible during my Tasmanian Certificate of Education (TCE) matriculation.

actually such a thing as a school where you just did art, all day and every day. Making art a part of my everyday existence was something that I aspired to.

> The reality of how this experience actually unfolded did not match my expectations, which I realise were both immature and entirely idealised.

In spite of this, I still wanted my art practice to feature as a more prominent part of who I was and how I lived my life.

> My experiences as an art student, artist and art teacher allowed me to realise the true value of purposeful and liberated creative expression.
> This is something to aspire to always, fight for and protect with ferocity.

"For me personally, it [art practice] is critically important. I think it is an especially important thing in my teaching, that I am a practicing artist and I exhibit work. There's a credibility that comes with that [being an artist]".

-Angus

I spent four years at art school, during which time I painted and exhibited, not at any major level, but still something. I contributed to and participated in community arts events, such as Tasmanian Living Artists Week[2]. I had paintings accepted into prizes and was more often than not hung as a finalist. I felt that as a result of those experiences, I could tick some of the "artist" boxes.

> Even though I believe that the above are essential to qualifying as an artist, I realise others may not be guided by or ascribe to the same set of beliefs. These are the beliefs and understandings that shaped (or denied) my own sense of artist self.

"It's often hard to find the time to have those moments where you can just sit down and really work it out, have a conversation with yourself about where you are going to go next".

[2] Tasmanian Living Artists' Week is a ten-day state-wide festival which celebrates and showcases Tasmania's visual artists. The festival ran for four consecutive years from 2004 through to 2007 inclusive.

-Jane

I perceive an artist as being someone who has their work selected for public display. I see this as the external measure for their quality and credibility. This is how I differentiate a practicing artist from someone who makes art as a hobby or pastime. My perceptions of perceiving artists in such a way has without doubt shaped, and is shaped by, my own approaches to art making. Although I felt like I probably could call myself an artist, I still did not feel worthy of the title because I wasn't prepared to prioritise or invest in art making entirely. Sure, art making meant a lot to me, but in my mind I didn't actually produce sufficient evidence of this with artistic output. I had never been brave enough, nor did I believe I was good enough to be able to do so. Either way, all of this had implications for becoming and being an artist and a teacher, how I might have collectively or individually defined artist and teacher, and the value I placed upon being an artist to teaching.

"While I was teaching, I never called myself an artist. I did make and exhibit art, but teaching is such an all-consuming profession. You've got to get that balance right and work out when and where the balance swings in prioritising one from the other".

-Jane

I teach art and, in doing so, I share and engage in art making with children and adults alike. In this way, I use my arts practice every day to enrich, enhance and explore individual and collaborative expression and communication. I like to think this is something of undeniable value and purpose. Meanwhile, dust gathers on my brushes and easel as I spend most of my time creating the most engaging art learning experiences I possibly can. I spend even more time marking, giving sensitive and constructive feedback on the artwork of my students.

> Instead of staring at the canvas, entering into its weave, I stare at my computer screen entering grades for reports, my eyes dry and stinging.

In teaching, my own art making became even more of a secondary practice: not in the fore, not my main priority. This is not what I wanted to happen. I still wanted to

retain some sense of being an artist while I taught, and by being, I mean doing. I wanted to be sustained by it, motivated by it and genuinely embody a space in which I could teach and make art in connected and authentic ways that satisfied me. I wondered how much would be enough, and whether it was acceptable to only squeeze in art making every now and then. In making art a lesser priority for myself, I did worry that I might contradict the message I sought to deliver in the classroom, that art *is* valuable and worthy of prioritising.

When I paint without pressure or expectation
It brings joy to my life
When I'm immersed in a painting
I think about nothing else except for the act of painting
I relax into sweeping brush strokes
Focusing on brush control to execute fine detail
Or simply allow myself to loll in glossy smears of thick glaze
When I paint for me
I am reminded of the joy of communicating through imagery
That I revelled in
As a child

When I teach I feel I have purpose
By sharing and creating ideas and possibilities
I can give to the lives of others
A reciprocal gift where by giving to each other
We further our understandings
Of the different ways we can explore and express
Our lived experience through art
So that we might come to better know ourselves and our world

Towards the end of my Bachelor of Fine Art, in between fits and bursts of increasingly unsatisfying art making, I spent a great deal of my time agonising over what everyone else thought about my work, so much so that I contracted further creatively. I built myself into an ever-tightening pattern of art making, where I was eventually either unprepared or unable to work independently.

Receiving an invitation.
Abbey - 21 years old. End of my third and final year of a Bachelor of Fine Arts, 2004.

Having achieved a Distinction average during my third year, I was thrilled when I was invited to enter the Honours program for the next year. A very small number of my painting studio cohort was invited – in fact, only four of us. I hadn't done as well as some of the other painters in my year, but I'd worked my arse off, listened closely, did what I was told and subsequently got the results that gave me the highly sought after invitation to stay on for another year at art school.

I did what I was told. This was something I didn't feel so good about.

As I thought more about the year that lie ahead, my throat would tighten. I knew I was putting myself in a situation where I would be once again relying on someone telling me what to paint, and I hated that. I wasn't sure if I genuinely had no idea what direction I wanted my art to take, or whether I was scared to voice my ideas in case they were crushed. What if my supervisor this year wasn't prepared to give me such explicit direction? I would be screwed.

By the time I received this invitation, I had all but lost my ability to enjoy making art for its own sake and always needed to satisfy myself with external reassurance that I was doing "the right thing". This assurance only ever briefly pacified my self-doubt, as I had lost both confidence and security in my ability and reasons for making art.

I began to chart this course long before I finished or even started at art school.

Drawing at home.
Abbey - Nine years old, 1994.

As a little girl, I'd spend hours making artwork about my favourite things, these being primarily animals and people. I'd draw horses until I'd rub my fingertips raw

shading with 6B pencils. My right hand would ache, so I'd happily swap over to my left to give "righty" a rest.

That way I didn't need to stop.

I'd nag mum and dad with questions regarding the quality of my drawings. Even at the age of nine, I was self critical and sought precision, perfection and ultimately approval and recognition. Still today on the garage wall in my parents' house are sprawling pages of horse drawings, all executed with attention to detail. The painstaking effort captures in the paper a memory of obsessive editing, rubbed almost bare in places where I had drawn, erased and redrawn.

Oh my God. I bet paper panicked when it saw me coming.

Me: *"I can't get Millie's* [my horse] *leg right Dad, I've done it and redone it and it's still not quite right".*

Dad: *"What do you mean? It looks perfect to me, kid".*

I rolled my eyes.

I bet there would have been a whine in my voice too.

Me: *"But it's not Dad, and if they are going to put it in the magazine, it's got to be right".*

For Christ's sake, WHO CARES?
You are nine years old!

I spent hours drawing horse after horse, sending the pictures off to my favourite horse magazine, and then I'd wait by the mail box for the next issue of Horselovers to turn up. Mum and Dad had ordered me a subscription, so the magazine would be delivered to our house every month.

Finally, it arrived! The April issue. I tore open the plastic. It was beautiful and glossy red, with a photo of a striking dapple-grey Arab on the front. My absolute favourite horse. My heart raced.

Did any of my pictures make the cut?

I heatedly flicked through the pages.

There it is – Yes!

There was my picture of Millie frolicking in the paddock, flicking her legs about. I revelled in my moment of elation.


Grinners!

LUCKY NEW SUBSCRIBER

The lucky new subscriber who has joined up since Horselovers 16 is of Morayfield, Qld. Leah wins a fantastic Usborne Riding and Care book!

pic by Abbey MacDonald

Introducing New Friends

PREPARING FOR A SHOW

Six lucky horselovers each won a tube of Highlight from Champion Tails. They were:

Figure 3: Excerpt of my drawing from *Horselovers Magazine,* 1992.

A tiny print of my picture. Up in the far right-hand corner, near the spine.
About the size of a 50 cent coin.

If I had got that back leg right, they would have made it bigger.

Around the age of nine was when I took my joy of drawing things I loved and began to put pressure on myself to achieve "perfection". It wasn't a good picture if it didn't meet the expectation I had in my mind for realism and precision. I was acutely perceptive of people's reactions to my work and would make assessments of my success based upon their reflections of my handiwork.

> There are few things more deflating than someone's lacklustre response to a piece of work in which you have vested much care and enjoyment.

As my skills improved – which they did given the amount of drawing I did – I raised the perfection bar higher and higher. I'd compare my pictures to other kids' that were often much older than me, but I didn't care – I was always striving to do a drawing that was as good as something else I had seen.

My approach was flawed from the beginning – I set myself up to fail by not placing enough value upon my own sense of satisfaction in the work I made and my reasons for doing so. This dissatisfaction only worsened as I progressed through my education and into art school. I was ashamed of and frustrated by my inclination to seek the approval of others in my creative expression.

> I realise that I still place too much value on the approval of others and still today I catch myself self-handicapping.

I believe that my obsession with externally measuring the quality of my work and the absolute value I placed upon external approval and praise contributed to crippling my creative confidence and voice.

> I wish I'd had this realisation about myself before I started teaching.
> But it was within teaching that I uncovered this truth.

The decision to undertake a year of Honours in painting prior to my Bachelor of Teaching proved critical for me in a number of ways, both positive and negative.

Accepting an Invitation.
Abbey - 21 years old. Final year of Bachelor of Fine Arts, 2004.

I had my reservations about whether there was anything left in the creative tank to get me through Honours, but it was something I really wanted to do. I needed to get through this challenge. I thought if I could get through that year, I might be able to resolve and realise a number of things about myself, and what I was doing. I wasn't

quite ready to teach. I didn't feel that I had sufficiently consolidated upon the skills I'd developed over the past few years at art school and I didn't feel like I would be able to effectively teach others without this resolution. I mean, how could I seriously expect kids to work with me and believe what I told them if I didn't believe it myself?

In my mind, doing Honours would prove my worth to *me*. If I could get through that year it would mean that I did have the skills: that I had what it takes.

> I don't think skills were ever really the issue here, nor were they as important as I made them out to be. Self-doubt, immaturity and my lack of confidence were.

Aside from all that, I thought that one more year of painting would allow me to fully consider whether I was really prepared to pursue a livelihood in and through art practice. I certainly had my doubts, but I wasn't quite ready to let go of that aspiration.

My Honours year allowed me to see that I was neither ready nor capable of surviving through my arts practice alone at this stage of my life and career. I honestly have never been so embarrassed by the work I publicly exhibited as my Honours body of work. I hated the work. I didn't know what to do. It was awful. I was stripped of the "paint for teacher" blanket I had spent my undergraduate degree warmly wrapped in, exposing an underdeveloped and weak artist with no direction and initiative. I couldn't wait for it to be over. Yes, it was painful, but I achieved what I set out to do by completing Honours, albeit scraping through with a Second Class Lower. This experience did not in any way affirm my worth to me as an artist; rather, I took it as a blatant sign of affirming my incompetence.

"I remember critiques at art school where I was absolutely chewed up and spat out. It was devastating initially but being able to reflect and use criticism constructively is really important, for artists and teachers".

-Angus

Despite all this, the experience did reveal within me a gritty determination that was prepared and capable of tackling challenge. I was consoled by this realisation as I readied myself for a change of direction.

"I'm from the generation where you were either a teacher or a nurse. My two older sisters were nurses, but I was scared of blood. It was all a bit confusing. I had no idea what to do".

-Jane

As my struggle to succeed in Honours intensified throughout the year, I found myself thinking carefully about what I was going to do next. I felt defeated, having reached what appeared to be my capacity for art making at this time in my life. This experience did not in any way meet my expectations. I was so disappointed in myself. It hurt to realise that I was not capable of performing as a professional art maker at this time in my life. This was a hard realisation for a 21 year old. Especially a 21-year-old girl so accustomed to succeeding.

> But it is within our failures that we can catch glimpses of character that often remain hidden.

"At school, I somehow got good marks for art. I have no idea how that happened because I don't think it was very good at all. I always thought I was better at science and things, so I was really surprised to find myself pursuing art as a career".

-Jane

The problem solver in me started to search for reasons why I hadn't succeeded at art school. I began to reflect upon my experiences as a student and my perceptions of teaching. I thought about my own art teachers, how I had performed as a student and the teachers (or tutors) who resonated with me as being "good" at what they did. In making judgments about the quality of my own teachers, I put aside my personal feelings towards the teachers and considered only how rewarding and enriching learning was under their direction. This is important given that I maintained positive

relationships with all of my art teachers, even those whom I did not find especially inspiring or stimulating.

"I didn't get on well with teachers – I would have been a little prick there's no doubt about it … Having that chip on my shoulder being a northern suburbs boy, I only got on well with my sports teachers. It wasn't until I went to college where I had a fresh start that I started to pursue my interest in art".

-Angus

What I perceived as a common thread across all of the good art teachers and tutors I had, whether they be at art school or school classrooms, was how their teaching spoke from, for and to their art making.

"I don't like to use the word passionate, but I think it's about the energy you put into what you do. If you can be a practicing artist and show this, I think students get much more relevancy and purpose out of what you teach them. They see you doing things and it's not just someone telling them "this is how it's done", It's "this is how I do it, and just one of many ways it can be done"".

-Angus

I understood this to be something of great value in terms of quality art teaching. Also of significant value to identifying the good characteristics and approaches to art teaching is recognising the poor ones and appreciating the lessons inherent to both positive and negative experiences. Prior to teaching, making art and thinking about art was *my* thing, and it was my love for art practice that motivated me to teach art, so I might be able to share how awesome the arts can be. Despite the disappointments of my experiences in painting Honours, the experience itself was the catalyst for my decision to pursue a career in art teaching, which ultimately had a very positive outcome. Initially, I allowed myself to get all hung up and sulky about how my Honours year at art school proved I couldn't "make it" as an art maker. What I came to realise was that I possessed the tenacity to rise to challenges and persevere, even when I knew I was losing. I had already obtained my Bachelor degree, so it would have been much easier to drop out and do something else. But I

didn't. I stuck it out to the end and I eventually allowed myself to take some pride in that.

"I think the advantage of doing some sort of uni degree in a particular arts medium is that it develops not only specific practical skills, but you also build up a wealth of knowledge about how to deal with people and situations".

-Angus

Painting Lesson One: *Work it out yourself.*
Abbey - 18 years old. First Painting tutorial, 1st Year Art School, 2002

I was disappointed to find that I could not major in drawing at art school. Drawing was my preferred medium and I felt safe and comfortable working in the medium. My drawing work was what got me the maximum score possible in Art Production[3] the year before, and as an 18 year old, I was really proud of this. The realisation that I had to major in painting rather than drawing allowed me to take some comfort in David Wilko's comments about not giving a toss about how well we did in college. I was about to be forced out of my comfort zone and into the "massive fear zone" of working in an unfamiliar medium. I really liked the linseed-y smell of oil paint, so I decided to have a crack at painting in oils.

I figured what better place to learn than at art school!

Me: *"Um, excuse me. I've never used oil paint. How does it work?"*

Shit. The tutor was looking at me blankly. Had I said something bad?

Painting tutor: *"Like any other paint. You put it on a brush and you apply it. Oh, and you use mediums to change the viscosity of the paint, oils to alter both the drying time and the depth of colour, and turps to thin the paint out".*

I detected a hint of disinterest in her voice as she paused for breath.

[3] Art Production was, and still is, a Tasmanian pre-tertiary art subject.

Disinterest in me that is, not disinterest in talking about all the fancy, complicated shit you could do with oil paint.

Painting tutor: *"Oh and you must always work fat over lean too. Don't forget that rule. You also need to use turps to clean your brushes".*

Panic gripped me. My throat tightened. What the hell was she talking about? I had no idea.

Me: *"Um, sorry, but what is fat over lean? And what is a medium?"*

She not so discreetly rolled her eyes.

Painting tutor: *"Look, I think you just need to have a play with some oils and a Number 1 or underpainting medium and see what happens. Have a go first and then we can talk about it".*

By this point, the impatience and annoyance in my tutor's voice was unmistakable. Not only did this all sound unbelievably complex, it sounded bloody expensive. I headed down to the art shop and confirmed that a set of oils and all the extra shit she said I'd need would exceed my rent for the week twice over.

This would have made my decision easy.

I bought myself a new set of the best quality acrylic paints and brushes I could afford. I then made my way back upstairs, found a corner and tried to hide in it – Not that I really needed to hide. She didn't so much as even glance my way for the remainder of the workshop. I felt like a complete and utter dick.

"I**f you don't feel that excitement about what you're doing and who you're with when you are in the classroom, maybe you should be teaching something else, or maybe not teaching at all. That sounds very judgmental and harsh but I just think that it is such a valuable time for learners, and their willingness to learn should be nurtured and encouraged always".**

-Jane

Rather than lacking the essential practical skills, the teachers I perceived as being the worst were not able to strike a productive balance between encouraging independence, providing support and guidance and accessible tuition in practical skills.

"I think that's really important, and I think one of the key advantages of being a practicing artist. The practicing artist is very much engaged with the world around them, with everything that's going on, and that's where the power starts, because if you are in a classroom and a kid says "oh I'm into this", you can give them 6 names, and not just historical figures – people who are actually working now. This allows kids to go and have a look at current work and see what's going on now. If you weren't engaged in practice you might not have the access and understanding that someone who does, has".

-Angus

Painting Lesson Two: *You don't have to do what you're told, but doing it this way will get you the marks.*

Abbey - 19 years old. 2nd year art school, Painting tutorial critique, 2003.

Third year painting tutor: "*No, I really think this work is stronger. This is the type of work that will get you a better mark".*

I considered this statement for a moment. I was confused. Why? How was it better? I didn't think it was better. In fact, I didn't like it at all. What about this new painting I'd spent the past three weeks working on?

Me: *"OK ... so, you don't think that this most recent painting is any good?"*

He shifted his weight and folded his arms across his chest.

Here it comes! I braced.

Third year painting tutor: *"This work is trite and immature. It's boring. On the other hand, this work, conceptually, is edgier and bolder. I can see real development in this piece. This is what you should be concentrating on if you want to do well".*

I let out some air.

That wasn't quite as painful as I expected. Good. Keep going.

I bravely pushed for more detail.

Me: "*How is this one, really, any different to this new piece? I'm working from the same raw source material. You are seeing something that clearly I don't. Can you help me see it? Can you give me something a bit more concrete to work with?"*

Third year painting tutor: "*Hmm … Maybe it's something to do with the composition. Yes, whether you realise it or not, this definitely looks like a lot more thought has gone into it, your placement of the figure in space".*

Wow. I don't know if that statement could have made any less sense to me, or have been any less help.

Me: "*Ok … I think I hear what you are saying. The key is in the composition. I'll see what I can do".*

Maybe if I just went back to those other paintings and thought at them for a while, I'd have been able to somehow improve the composition. That's pretty much what I thought I heard. This was such a frustrating experience.

"I remember one of my first critiques at art school where I was absolutely chewed up and spat out. It was devastating but jeez it was good when I reflect back on it. I think art teachers that have come from that art school background come much better prepared to deal with challenges much earlier on, such as when things aren't working and people suggest or point out what

you are not doing so well you are not so taken aback by it because you know how to take and use criticism in positive and constructive ways".

-Angus

Throughout my whole formal education, I perceived and understood the role of teachers and tutors to be one and the same; that despite the different learning contexts, they would, in their own unique ways, contribute to the expansion of my knowledge and skills in art. I perceived the relationships I built with teachers and tutors to be of vital importance to my success and growth as both an artist and a learner. My experiences of arts learning were greatly enhanced by those teachers who were also active practicing artists. Three of my art teachers at a classroom level, in particular, showed very little interest in their own arts practice and were often reluctant to talk about their own art making as part of their teaching. I found this peculiar and uninspiring.

"Seriously though, anyone can be or call themselves an artist, whereas teaching … I think teaching is such an incredible vocation, and maybe it doesn't really suit some people".

-Jane

Painting lesson three: *Teaching can get in the way of making art.* Abbey - 15 years old. Grade 10 Visual Art Class, Laramy High School, 1999.

I was doing a drawing of a dragon, copying it directly from a book cover. I remember the admiration I got from my mates, as my painting looked exactly like the book cover. I painstakingly fiddled with each purple and green scale. I was mesmerised by fine detail, and I had the patience to execute it precisely. My best mate and another friend loved this drawing so much that I did another two copies and gave it to both of them for their birthdays that year.

> I shudder now when I think back to how pleased I was to be praised for my copying skills.

My art teacher, Miss Mason, flitted busily back and forth between two tables of rowdy boys. I was aware that Miss Mason was really busy and I knew she didn't have a lot of time to make her own artwork. I knew this because I often pestered her to show me examples of the artwork she did, and she always gave me the same answers – "I don't have time to show you" or "I haven't had time to make much art at the moment".

Me*: "Why don't you make your own art work anymore, Miss Mason?"*

She kept at what she was doing over at the table of boys. She didn't even break her gaze from her task at hand, but she did answer me.

Miss Mason: *"I don't have enough time right now, Abs".*

Me: "*Not even for something on the weekend, or the holidays? That's when I do a lot of art".*

Miss Mason: "*I have other priorities and stuff to worry about on weekends Abs. You think I get to do whatever I want on the weekends? No. Often I'm marking your work and thinking about what we are going to do next. And as for holidays, I'm so wrecked by the time they roll around that I do as little as possible".*

I thought to myself for a moment about how shitty that sounded. I liked Miss Mason though. She was young and I felt like she was genuine.

Me: *"Oh. Does it make you sad that you don't have time to make art anymore?"*

Miss Mason: *"Sometimes. But I don't really have the time or energy to spend thinking about what I wish I could do either".*

> I can't actually recall what Miss Mason's preferred style or medium was. In fact, I don't think I ever saw a piece of artwork that she did which wasn't a diagram or scribble to help us with our own work.

"As an art teacher, having that engagement in arts practice is really important. It also has a lot to do with confidence too; being willing and able to do that will only increase your own confidence in your teaching when you've got your own arts practice. I think you feel that you have more to give. I really feel the students respect that dual role".

-Jane

What I do recall is that Miss Mason let us trace, copy and paint by numbers if it meant that we would be quiet and not cause a fuss. Paintings of cars such as V8 Commodores or Toranas. Cartoon characters like Tweety Pie, Betty Boop. Tattoo designs were also really popular. I remember half-finished paintings like these littering the classroom. A kid would start, then after three or four lessons they would grow bored, start something else or just do nothing for a while. A lot of work was unfinished and eventually found its way into the bin.

"Not all artists can teach art, nor should they. And not all teachers should do art either – that's the other side! You get a lot of art teachers out there who are really good teachers, but their artwork is crap! In some circumstances, the further they can remove themselves – their art practice – from their teaching, the better".

-Angus

I spent quite a bit of time copying pictures for people because this is what got me praise; praise from my peers for the novelty "wow factor" and favour, praise from Miss Mason for not making a fuss, for working quietly and capturing the concentration of a couple of my more rowdy classmates. I liked this, but I was never challenged in my thinking, nor did I ever go out of my way to challenge myself. I did the same old stuff for the same old praise, and it was safe, known and constant. I didn't love it, because it was boring; I didn't hate it, because I'd rather be doing this than maths or science. I just got on and did it.

"I don't think I took anything from my own time at school into my teaching. It was all really boring stuff we did back then [in art]: drawing and paintings of cylinders and cones. I had some lovely teachers but the work they made us do was just so boring. Thankfully there have been many changes over the

years in the way we [art teachers] think and approach the challenge of engaging kids".

-Jane

My grade 10 year was Miss Mason's second year of teaching. I wondered what she was like when she first started teaching. I realise now that as a second year out teacher, she was still only just starting out, still very much in the process of becoming a teacher. My God, there were some hard kids in my class. I wondered how much engagement and experience she had with art making prior to starting teaching.

"I think some art teachers miss out on every level; they don't have their own arts practice and they don't seem to teach very well. For me, the ideal teacher would be someone who does have an excitement about their own practice and they are also able to teach. That's the full package. That would be the one you'd want to go with if you were picking them off the shelf. But, there are some very good teachers who simply don't have time to make their own art".

-Jane

For every deflating experience I had with a teacher, I could match it with an equally wonderful experience with another teacher. I was drawn to the enthusiastic, energetic and engaging art teachers who clearly enjoyed being in the classroom with their students. This is what motivated me to learn.

And get excited about art making again.

4. 2: Becoming – Pre-service Teacher

I look at myself and at what I am becoming
Like a virus mutating within a new host
My attitudes and understandings began to shift in response to the new context
Personally and professionally

On the first day of my Bachelor of Teaching, I had tightness in my throat that I hadn't felt in a long time. I was nervous and exhilarated and anxious all at once. I was starting at a new campus, full of unfamiliar faces. Even though the thought of art school sickened me at this point, it had been the centre of my life for the past four years, and the two years prior that were entirely spent working towards the art school experience. Over the next two years, I would be training to teach secondary visual art and English.

I slunk into my first tutorial and looked for a seat at the back.

Fuck!

The seats were arranged in a circle. No hiding up the back for me. I tried to make an intuitive judgment of where the tutor would sit so I could sit as far away from that seat as possible. I heard a familiar voice shout in my direction.

Florence: "*There you are Abs! Get over here!"*

Florence was the one mate I knew who was also starting teaching. It was such a relief to see a familiar smiling face amidst the sea of unknowns. She had just come home from a year of travelling around Europe after completing her Bachelor of Arts. I could have done that with her instead of struggling through Honours at art school, but I tried not to think about how much more of an exciting year I could have had if I had went with her.

There we all were, assembled in our circle of 20 or so people. It felt like what I imagined an Alcoholics Anonymous meeting would feel like. Some of the people around the room looked like they had made themselves at home, while some looked more nervous and awkward. A few even appeared bored or disinterested. Still no sign of our tutor. I scanned the room again. Mainly chicks. All neatly dressed. I noticed lots of scarves and cardigans around me. The girls were all so neatly dressed!

Not a hot guy in sight.

I looked down at my scruffy jeans and shoes that had paint on them. I became aware of looking especially dishevelled amongst the tutorial of well-groomed dress pants and tidy tops. I tried to hide by sitting further back and tucking my feet under in the seat.

> Goddamn it! The only vacant seat remaining in the circle was of course next to me. No guesses as to where the tutor was going to sit.

We all swung around to the sound of a man's voice. In strolled our tutor, whom a small group of us would come to affectionately call "Grandpappy". Grandpappy had the look of many years of wisdom and experience about him, and a kind voice.

Grandpappy: "*Hello there first years. Welcome to your first Professional Studies tutorial. My name is Simon Walter. We are going to take a bit of time today to get to know each other, and hear a bit about why each of us have decided to pursue teaching".*

> Oh my God! This is JUST what I imagined a rehab meeting to be like.

I smiled a little to myself as I imagined a scene in my head where I stood up and gave my awkward introduction.

> "Hi! My name is Abbey. I want to be a teacher because it seemed like the most sensible career to pursue since I think I have failed as an artist". Everyone claps with encouragement. There are even a few cheers and pats of encouragement. How lovely!

Haha. There's no way I could say something like that. I decided to listen to what other people say and then make something appropriate up.

Grandpappy: *"Ok, everyone. I'll go first and then I think we'll start around the circle from my left. He looks directly at me. "What's your name?"*

Oh sweet Jesus, I was going first.

At least I had a few moments to come up with something while Grandpappy told us a bit about himself. I can't really remember anything he said. Something about having been a Principal. Blah blah.

Righto. I was up.

Me: *"Hi there, my name is Abbey. I am originally from the northwest coast of Tasmania. I have just finished a Bachelor of Fine Arts with Honours. I've had some good teachers and I've had some bad ones, but I really like people, and exploring and learning new things. I'm curious about how a good teacher comes together and I want to see if that could be me".*

Grandpappy: *"Ok. A very genuine response, Abbey. Thanks for sharing".*

The remaining three quarters of the tute excitedly, and in some cases proudly, shared a range of similar reasons for coming to teaching.

Pre-service teacher 1: *"I've always wanted to be a teacher, ever since I was little".*
Pre-service teacher 2: *"My whole family are teachers. Now it's my turn to follow suit".*
Pre-service teacher 3: *" I want to make a difference in people's lives".*

Yawn. What wank! Insert further generic aspiring teacher statements into this space.

"The ones [pre-service teachers] that come in the most confident are often the ones that fall over very quickly. They have been almost nearly too confident with their abilities. They had all this subject knowledge or supposed experience, but they didn't have the [teaching] skill sets to deliver it".

-Angus

I realise that a large proportion of the people in this room are genuinely really excited to be here; many appear to be have been waiting for this opportunity for a long time. I worry that my introduction in comparison now sounds really lame and unsubstantial, like I don't really give a shit. My attention turns to Grandpappy. I quickly suspect that he has been doing this long enough to make some preliminary assessments of the people who have just introduced themselves. I wonder how I stacked up and whether he realises I'm not sure whether I should even be here.

"I never thought for a minute that teaching was something I should do, or even if it was something I might be good at. My high school principal told me I wouldn't make it as a teacher, and this advice remained with me for years".

-Jane

I came into teaching with a mixed lolly-bag of experiences as a learner; some were sweet and delightful, while others were plain, bitter and nasty. The worst of my learning experiences were without a doubt my most recent ones at art school, and I knew I needed to be mindful of this when considering the broader spectrum of my experiences as a learner. Given that my most recent memories of art teaching and learning were somewhat lacklustre, I was acutely aware that the proximity of these experiences had the potential to "colour" my approaches to learning to teach. I sought to keep an open mind and think carefully about my attitudes and beliefs, particularly when I found myself resistant or reluctant to ideas and situations.

"An important part of evolving as a new teacher is being prepared to ask questions and also being prepared to take on board what people tell you. Carefully consider the advice you are given".

-Angus

During my first year of teacher training, many of my attitudes and beliefs towards teachers, tutors and teaching shifted as I sought to recalibrate my approaches to learning. It was during this time that I tried to look beyond the veneer of an experience, be it good or bad, and forage around to explore how particular experiences contributed to shaping me as a learner, an artist and potentially a teacher.

Grandpappy: *"Ok first years. Thanks for the insightful introductions. As part of familiarising you with the classroom, you will experience a day per week for five weeks observing a classroom in a local school. This will allow you to gradually acquaint yourself with a school and your colleague teacher before you have a full two weeks with them".*

"Prac? What pracs? What training in the classroom? The closest thing I had to a prac during my teacher training was having to fill in for a teacher who had found himself shipwrecked!"

-Jane

As a part of professional experience, I was expected to actively observe my colleague teachers' teaching as well as student learning within their classroom. This included helping my colleague teachers out with the daily routine of the classroom. Towards the latter part of my prac, I needed to plan and implement small group activities. I was also expected to reflect, in writing, on the day's activities, whether it be what I saw or what I observed, and articulate what I had learnt about teaching. By and large, it sounded like a gentle and manageable introduction to the classroom.

"I did the Bachelor of Education In Service,[4] which was a four year degree. It was pretty tough while teaching full-time and I wanted to get it done as quickly as possible. I remember it was more or less full-time study in the last year. It was most difficult because I was already teaching and where a lot of the stuff [coursework] was great, a lot of it was monotonous assignment work that I found to have very little relevance to the classroom".

-Angus

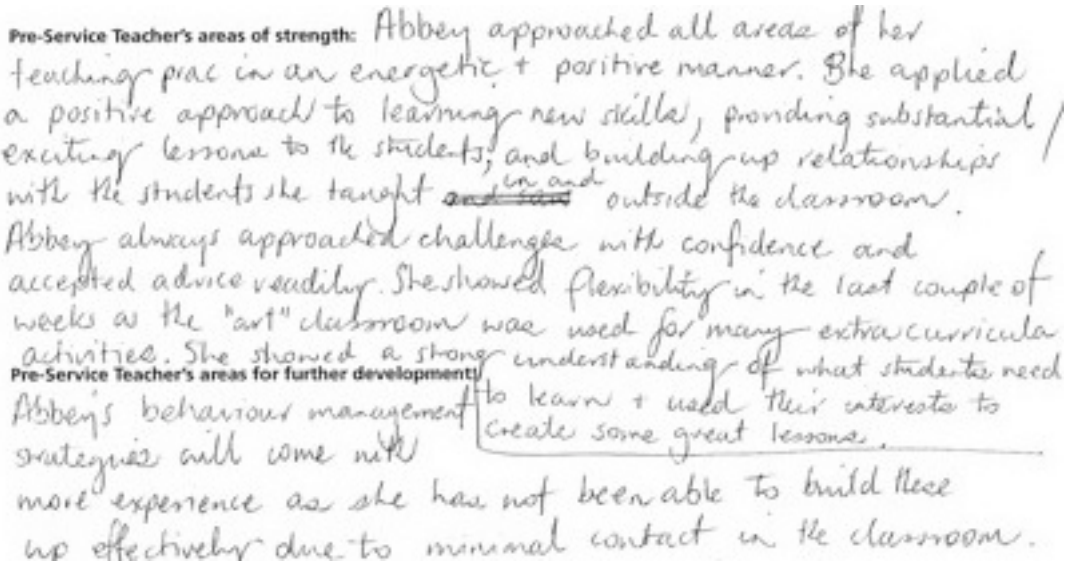
By this stage, I had been a full-time student since I was 5 years old. I had been enrolled in full-time study since and was 22 years old when I started my Bachelor of Teaching. I imagined how weird it would be to be in the classroom not as the student for the first time. I struggled to realise my teacher self.

[4] Angus's teacher training was retrospective, where he had already been teaching in schools and needed to engage in course work in order to obtain the necessary teaching qualification.

I better buy some new clothes before I go anywhere near a school.

"I know from experience of having had a lot of student teachers over the years that they almost all felt that during the pracs was where they were going to learn to teach. I think that is so bad because, at some point, chances are they are going to go out into a school and have a less than positive experience and they need to be armed with some ideas and strategies of how to cope with that".

-Jane


Pre-Service Teacher's areas of strength: Abbey approached all areas of her teaching prac in an energetic + positive manner. She applied a positive approach to learning new skills, providing substantial / exciting lessons to the students, and building up relationships with the students she taught in and outside the classroom. Abbey always approached challenges with confidence and accepted advice readily. She showed flexibility in the last couple of weeks as the "art" classroom was used for many extra curricula activities. She showed a strong understanding of what students need

Pre-Service Teacher's areas for further development:
Abbey's behaviour management strategies will come with to learn + used their interests to create some great lessons.
more experience as she has not been able to build these up effectively due to minimal contact in the classroom.

Figure 4: Excerpt from Professional Experience 1 colleague teacher report, 2006.

"Emotionally we were not prepared or "trained", whatever that means. We were not really given much experience of teaching at all. We just went through as artists; we learnt to do ceramics and printmaking and sculpture and stuff at art school and then we had to pay back for that degree by doing the teaching. We thought of ourselves more as artists and the teaching thing was something we pretended wasn't ever going to happen".

-Jane

By all accounts, especially on paper, I appeared to have a solid first professional experience. I had opportunity to engage in a wide range of activities and classroom

experiences, from school camps to English and visual art classes, across grades 7 to 10.

> A camp where my colleague teacher smoked with the students and encouraged me to do the same otherwise "the kids might not accept me". I never told anyone about that until years later because I was terrified I'd be kicked out of the degree.

I had a go at everything that was made available to me.

> Including smoking with my colleague teacher and her students. I was horrified but I was more worried about how she would react if I didn't.

I built great rapport with my colleague teachers and many of the kids at my school.

> Because the only way to get through each day was to pretend I loved it.
> I swear to God some of those kids looked like they wanted to spill my blood.

Student: *"Oh Miss Mac! We are really going to miss you! You are the best teacher I've ever had".*

> What Bollocks!!

Me: *"Oh that's very nice of you to say, but you'll be fine. I'll try to pop in for a visit sometime".*

> Like hell I will. Piss off. Get me out of here!

My first taste of teaching was a "fake it 'till you make it" kind of experience.

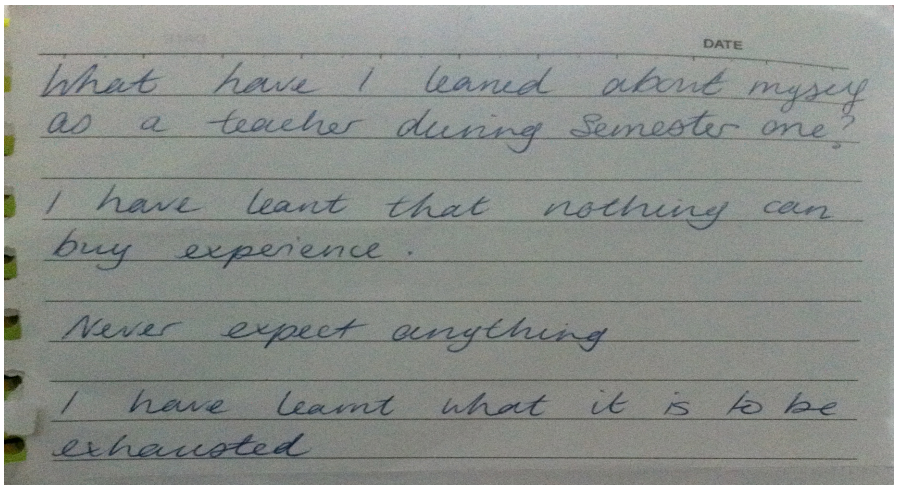


Figure 5: Excerpt from Professional Experience 1 reflective journal, 2006.

"We talked about some theories, like Montessori. We were given no strategies, no lesson ideas, nothing to use in the classroom. Honestly, I could have done without any of it really".

-Jane

My first prac was nothing like what I expected. It was entirely shocking. I'm not sure what I actually expected it to be like, but it was completely disturbing. Traumatic even. It was such a shock to suddenly be in front of the class instructing rather than up the back, soaking things up. I don't think I'll ever forget that first experience. We were required to reflect in our diaries after every one of our classroom experiences, be they observation or having a go at teaching. I thought for sure that I was choking each time I put myself in front of the class, but my façade was such that my colleague teachers were, to my surprise, singing my praises most of the time.

I think many pre-service teachers go out on their pracs with a real sense of disconnection between their experiences in tertiary teacher training and what they will encounter in the actual classroom. I think this perception is often perpetuated and reinforced for them by colleague teachers who have had similar experiences in their own teacher training.

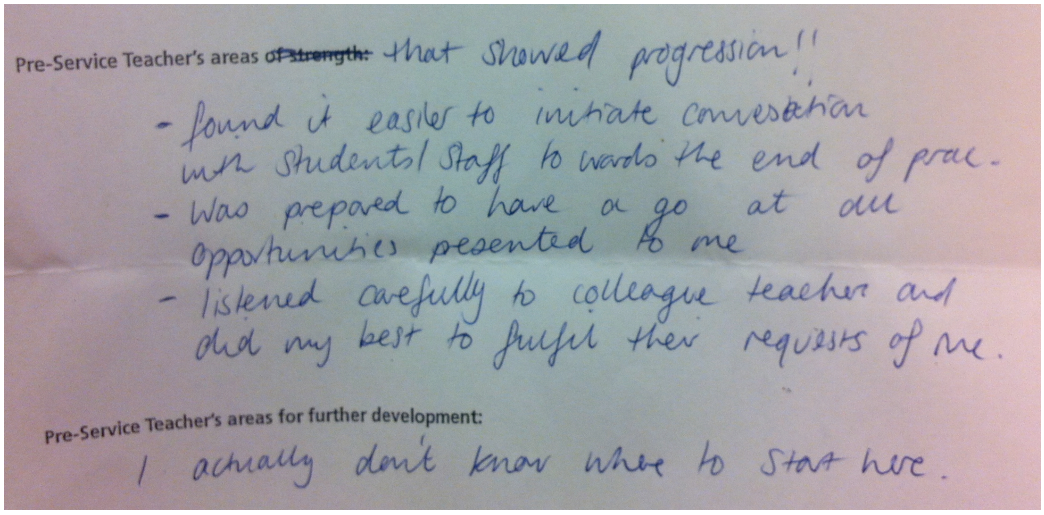


Figure 6: Excerpt from my Professional Experience 1 Formal reflection, 2006.

Everything about this first prac felt fake and forced; like an unwilling but necessary performance. Even my reflections were based entirely upon what I thought they [folk back at the uni and my colleague teachers] would want to read rather than how I genuinely found the experience. I wasn't even prepared to acknowledge areas of strength, instead amending my reflection sheet to read "areas that showed progression".

An issue for me was that my broader visual arts expertise and skills base was actually quite narrow, as I'd specialised in only painting and drawing at art school. I hadn't done printmaking, ceramics or sculpture since high school art, and I missed out on the digital stuff entirely. I panicked to see where I would be drawing my supposed "expertise" as a secondary art teacher. Aside from painting and drawing, I was pretty much screwed for anything else. For every other type of visual art medium you would expect to find in a high school art class, I was relying entirely on my own vague memories of high school experiences to inform and guide what I would do in the classroom. In my mind, I didn't think this was in any way acceptable.

Jane: ***"There are very different expectations of the art teacher in the reality of today's secondary art program. You suddenly need to know how to do photography, ceramics, sculpture … All the vast and various visual art***

mediums that we find in a high school classroom. I think being sufficiently prepared for that is the real dilemma".

Me: ***"That's the thing I really would have liked [opportunity to identify and address the gaps in my visual arts knowledge base. I can do very basic ceramics activities, and I now know how to do very limited animation and digital editing activities, all of which I learnt on the job [teaching]; much with the kids teaching me. I feel so narrow in my understanding and proficiency in art forms outside drawing and painting and that really affects my confidence when I teach. The time that we spend thinking about our teacher identity or whatever seems so banal when I think of all the skills I could have brushed up on during those 18 months [of my teaching degree]".***

Jane: ***"I agree. It shouldn't be the responsibility of teachers in schools to be showing pre-service teachers all of these things they don't know during prac. Teachers really should be coming in equipped with a sufficiently broad range of practical skills for the art classroom. Somewhere along the line inadequacies need to be addressed, and it's to the teacher's benefit to get on this before they graduate. It [the teacher preparation] needs to be better balanced".***

Reading back over my colleague teacher feedback, I breathed a sigh of relief as I realised how entirely everyone was buying into my act, even myself. I learnt a surprising thing about myself from this first prac; that I appeared to be adept at feigning confidence. I wonder where that ability came from, how long I had been good at it, and whether this was a skill of any real value as I trudged towards my second prac.

> I was astute enough to realise that feigning confidence and ability was a skill I should keep to myself.

"You shouldn't be expecting to learn *how* to teach during your pracs. Prac placements only really let you learn how it *feels* to teach in that environment, but you shouldn't expect that prac is where you are going to pick up all of your skills. You should be going into that school with some idea and

understanding of the skills ready to be able to teach, and then see how it works".

-Jane

Running my hands over the surface of my tapestry
My fingers hang over the detail of becoming an artist
So much of this tapestry builds towards an envisaged finale
That doesn't quite meet my expectations

Like ages spent on a painting that doesn't come together as it should

Amidst the years of weaving a richly textured image of my artist
I begin to poke holes and pull apart the threads of my tapestry
Creating spaces for my teacher to emerge

BTeach colleague:[5] *"Where are you off to for PE2,*[6] *Abs?"*

This second professional experience saw me in a school for four weeks. During this time, I built further upon what I did in PE1, including working towards teaching 40% of my colleague teacher's load from the end of my second week. I had to plan and teach whole class lessons, and gradually built towards teaching a couple of whole days during my last week. I was aware that this reflected a substantial increase from the first prac and I was more than a little worried.

Me: "*I'm off to my old high school on the northwest coast. My colleague teachers are my old English and visual art teachers from grade 9 and 10. Should be interesting".*

BTeach colleague: *"Woah! Yeah, I sometimes wonder what it would be like to learn to teach with your old teachers. If you loved them it would be great to learn from them. But then I wonder if they might not be as good as you remember them, or that seeing them from the teacher side of the fence might shine a different light on them ...*

[5] BTeach is an abbreviation for Bachelor of Teaching.
[6] PE2 is an abbreviation for Professional Experience 2.

Kind of like when you see a childhood favourite movie as an adult. I used to love the movie Labyrinth and was hopelessly in love with David Bowie. I watched that movie last year for the first time since I was eight years old and it totally destroyed my memory of how awesome it was. And David Bowie is actually heinous in that movie. Shattered".

Me: *"Ah, yeah. I guess it could be like that. I hadn't really thought of it that way. Oh well, they tell us there is as much to be learnt from bad examples of teaching as there is to be learnt from the good ones, right? I figure you can't really lose if you look at it from that perspective."*

BTeach colleague: "*Sure thing. I hope you have a great time, Abs".*

It was really great knowing that I would be at home with my parents on the northwest coast for the duration of my PE2. I'd managed to wrangle a month off from the two casual jobs I held down in Hobart, which meant I could spend the entire month at home and just concentrate on my teaching. Having always got along famously with both my parents, I was really looking forward to being able to relax and debrief with them after busy days. They were incredibly supportive of me. Subsequently, I already felt like I was already positioned to start this prac much better than the last one. I think this was, in part, due to my expecting this second prac to be as shitty as the last one, just with a lot more teaching. I couldn't imagine how it could possibly get any worse, but I promised myself if this prac were worse, it would be the last one I would do.

Tell a tale
Spin a yarn
Paint a scene
Show me
What have you learnt from today?
Things are changing

As expected, both my English and my visual art colleague teacher wanted me to reflect each night on my teaching experiences of the day and hand it in for them to

read the following morning. They told me that not only was it an important criterion of the professional experience assessment rubric, but that it also allowed them to see a bit further into "where I was at", and whether I was aware of what I was doing. They were all about it. I didn't mind settling into my reflective journal each afternoon or evening after I'd finished teaching. It let me run through the days' events in my head and gain closure for the day. I also didn't feel a need to bang on about my day when I went home either. As supportive as my parents were, I could tell they were appreciative of this. When I gave my reflective journal to my colleague teachers at the beginning of each day, they would give me their observational notes from watching me teach the previous day. We had a nice little informative exchange going on.

By the end of the first week, my second prac already felt very different to my first one. I was expected to do a lot more reflective writing for this prac and I quickly noticed something strange unfolding in relation to how I perceived and portrayed my experiences of learning whilst on PE2. I was becoming increasingly good at writing the "right" kind of reflections. I was astute enough to conceal my lack of confidence in my journal reflections, but being able to do this effectively required a degree of calculation. A careful balance of clever language needed to be struck. I didn't want to sound arrogant or too confident, but I also didn't want to come across as overly shaky or lax. Every now and then, some vulnerability needed to be revealed. Like mixing the perfect combination of pigments to form the desired colour, my reflective journals became a complex tangle of flashes of truth amidst smokescreens.

During PE2, I found my reflections upon teaching to be useful in two particular ways. One was to show my colleague teachers that I did carefully consider their advice – and I genuinely did do this.

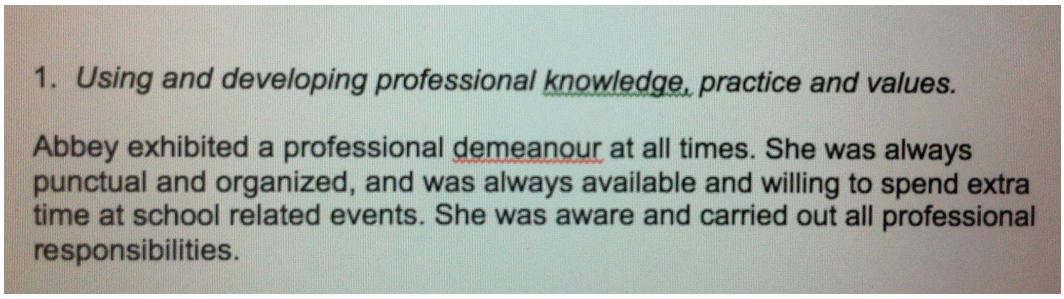


Figure 7: Excerpt from Professional Experience 2 Art colleague teacher feedback, 2006.

I wouldn't just listen to them. Rather, I'd hang off their words, and like a hungry hawk I would quietly watch them, looking for evidence of their words in action to help me better my understanding of them. Unlike my previous prac, I wasn't counting down the minutes until I could escape out the door. I felt more comfortable questioning my colleague teachers this time around. I liked what I saw and I wanted to know more.

The second way that I found my reflection process useful was to note things that might not necessarily have come to pass, but rather, they might be things that I was aspiring to achieve. If I told myself I could or would do it, I found that this helped me manifest a goal. I likened this to the liar who tells the lie so many times that they come to believe it as truth. In this way, the perception becomes reality or in my case, the untrue aspiration became the action I would often successfully manifest in my next class.

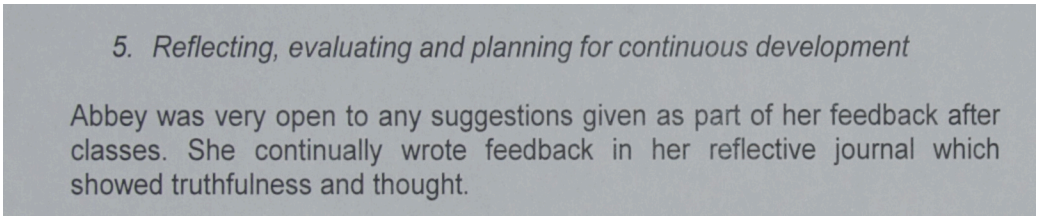


Figure 8: Excerpt from Professional Experience 2 English colleague teacher feedback, 2006.

Yes. They certainly did have some thought put into them.

The truth is, my reflections became complex fabrications that worked for me, rather than musings on what I thought I'd learnt and whether I felt this learning was or was

not significant to my development as a teacher. For me, it was about trying to express something that I didn't quite understand. Trying to articulate myself in words somehow helped me glean understandings, whether it was understandings of my intentions or my actions and feelings within certain situations. In this way, I engaged in reflective writing in much the same way I would use a paint brush to picture my intentions. This may not be the "right" way to reflect, but it worked for me on some level.

> I wonder if my colleague teachers were able to look beyond the veneer of my glossy reflections and see me in there all along.

"There is not one wrong way and there's not one right way either. Yes, there might be different strategies that could be used by teachers to tackle different problems, but just because it worked in this instance, and for this person, it might not necessarily work the same way again. There are no guarantees".

-Angus

Grandpapppy: "*I've heard really great things came out of your second prac Abbey. Sounds like you had a really great experience up there on the coast?"*

Me: *"Yeah, it was actually pretty good. It was nice to have a month at home with my parents, but the best thing was having two of my old teachers as my colleague teachers. They really looked after me. I was immediately comfortable with them. I think that was really advantageous".*

Grandpappy: *"That's fantastic. Glad to hear it. Your internal marks have been really great throughout the course of the year too*".

Grandpappy was right about that. This year I had received the best marks I had ever received during my time as a university student. I really thrived under the explicit assessment criteria for assignments. I'd never had that before, where assignment objectives were literally spelled out prior to each task, nor had I ever been guided by assessment rubrics that explicitly described exactly what you needed to do for a pass through to a high distinction. When a tutor gave me my first assessment rubric, I

actually panicked because I thought he was letting us cheat. In all my time at art school, I never saw an assessment rubric that allowed me to understand the specific strengths and weaknesses of my work. After four years of wandering aimlessly through subjective and often vague feedback, I had not only become increasingly timid in my approach, but I also grew accustomed to bumbling through what I considered to be lucky or unlucky grades.

In comparison to my previous tertiary learning experiences and performance, I thought they made it so easy to do well in this teaching degree. This was really great for my morale as a learner.

Me: *"Thanks for that Simon. Yep, this whole teaching thing sure is different to what I've spent the past few years doing at art school. The work is usually pretty straightforward which makes it easy to get on with. I've really surprised myself with how well I seem to have gone so far".*

Grandpappy: "*Have you thought about having a go at Honours next year? You have without a doubt got the grades you need to get into the program. Looks great on the resume, and gives you some further options for graduate research pathways".*

> Oh, Jesus Christ! You've got to be kidding me?! Bloody hell! I'm not entirely sure I've even begun to recover from my last venture through the Honours gauntlet.

Me: "*Oh really? Okay. I'll give it some thought".*

> No I won't. For now I'll run as far away as possible from that idea.

Pre-service colleague: *"There's no way I'd be keen to do Honours. Apparently you do the same amount of assignments as everyone else and they take no consideration of all the extra work you have to do to get your thesis done. And the worst part is*

that at the end of your internship when everyone gets a LAT[7] and heads out teaching, the Honours students are still busy as hell trying to get their thesis ready to submit by the end of October. It sounds like total hell".

Me: "*Far out! They didn't tell me that! That sounds awful. Apparently it looks good on your resume when you apply for teaching jobs. If jobs weren't as competitive I probably wouldn't worry, but given that there's so few jobs …"*

Pre-service colleague: "*Yeah, I'm sure it does, but do you really think it would be more valuable than experience? Lots of the people who end up teaching in schools during Term 3 while you would be busting your guts finishing your work end up with contracts for the following year. You would miss that opportunity if you are holed up in front of your computer".*

Me: *"I suppose when you put it like that it doesn't really sound appealing at all."*

Pre-service colleague: "*And as for graduate research … Are you really going to have spent the two years of your teaching degree working towards spending more time at uni as a student? You'll be at uni forever, Ab! Don't you want a job?"*

Me: *"Sure I want a job, but I like to have options too".*

I love having options. There are a few reasons for that.

I think I created as many options as possible in order to give me safety nets. That way, if what I chose to do didn't appeal in quite the way I envisaged, I had escape routes. I also knew I could get bored quickly – another reason why increasing my options appealed to me. Aside from the options thing, I'm a total sucker for a challenge. Up to this point in my life I'd had no significant "what ifs" or "gee, I wish I'd had a go at that" moments anywhere along the course of the journey. I liked this.

[7] LAT stands for 'Limited Authority to Teach'. The Tasmanian *Teacher's Registration Act* (2000) defines a LAT as giving permission to enable schools/employers to employ someone for a specific timeframe and/or role only when a suitable registered teacher cannot be found. This, in effect, entitles pre-service teachers who have completed all their course work and their internship to be paid to teach prior to having officially graduated.

Even though I wasn't entirely resolved to doing Honours in teaching, I knew from art school that I had it in me to get the job done. Plus, the idea of getting Honours without the extra year of study was more than a little bit enticing. I could get a BTeach Hons in half the time it took me to get a BFA Hons.[8] I doubted that I'd be able to resist having a go.

I panicked at the thought of putting myself through what I knew would be an incredibly stressful year, but the quickened heart beat and whirring head I got when I considered this stress kind of excited me too. I wondered if there was something wrong with me. Either way, I knew I need to make myself adequate time and space to think carefully about whether or not pursuing Honours in teaching was a sensible decision for me.

Figure 9: *Being Still*. Oil on Canvas, 2006.[9]

My mind abuzz with questions
Worries, fears, doubts
I retreat into the meditative rhythm
Of moving paint back and forth
Sweeping aside the whirring activity

[8] BTeach Hons is an abbreviation for Bachelor of Teaching with Honours; BFA Hons is an abbreviation for Bachelor of Fine Art with Honours.
[9] Since finishing art school at the end of 2005, *Being Still* was the only painting I undertook in 2006. It was October before I started, and these paintings were for a group exhibition.

Of my overactive brain
With each stroke of the brush
I soon quietened
My mind returning to a blank canvas
Upon which I plotted my next move

At the end of that first year, I received two letters in the mail. One was a formal invitation for Honours. The other informed me that I had won a small scholarship for my final year of teaching. The Margaret Horsfall Bursary pays $750 to the pre-service secondary art teacher with the best results in first year.

Nice! Someone's got a bit of faith in my ability!

I'm entirely unaccustomed to doing so well, let alone receiving recognition for my achievements at uni. Feeling quite chuffed with myself, I resolve to accept the invitation to do Honours. It was so easy to forget the stresses and pressure of my previous Honours experience whilst I was rolling around in a tasty bit of praise. I was like a dog on its back getting its tummy rubbed.

Yeah, go on then. Why not? I'll have a go at Honours.

Having done equally well in both my visual art and English curriculum course work areas, I resolved to use my Honours work to bolster my confidence in English teaching. Despite my lingering doubts about whether or not I was cut out for teaching, art teaching had began to feel somewhat natural and familiar to me, but despite my glowing PE 1[10] and two reports, in myself, I was still very awkward and uncomfortable teaching English at *any* level. I know I had a good understanding of English and how to use it at a high level, however I really tripped over the teaching of the basics. I worried that I would struggle if at the end of my degree I were faced with the option to teach only English. At this point, my lack of confidence in English was enough to outweigh my concern of the "holes" in my visual art skills base.

[10] PE1 is an abbreviation for Professional Experience 1.

As a pre-service teacher, knowing I had that background in painting and drawing was helpful. Knowing that I *could* make art and that I *did* make art when I was trying to establish and grow my confidence as a teacher was especially important during times of self-doubt, which for me, were many.

"I think that the teacher training side of it needs to be much more oriented towards skilling art teachers up on the areas that aren't given to you in your own art degree. By this, I don't mean that I would expect the teaching degree to address this for me, but rather give me the chance to realise my own shortcomings and allow opportunities for me to start addressing these before I graduated".

-Jane

In 2006, I moved from Hobart and began working in a school in the state's north. I lived in this school's boarding house and worked as a tutor. The school was nice and close to the university and I was now only an hour away from home. Not only that, it was the same school in which I completed grades 11 and 12 and where I was taught by my favourite teachers from my entire schooling experience. I started the year off feeling well positioned to keep building on my progress from the year before. I went so unbelievably well the previous year.

> I still find it hard to believe that I could go from struggling to pass one year to breezing through with a HD average the next.[11]

During the quiet moments, I had a gnawing fear that suddenly this whole thing would fall apart and I would be revealed to be a massive struggler after all. I'd worked every bit as hard in my teaching degree as I did in my fine art degree and the dividends couldn't be further apart. How could this be? I couldn't help thinking that the teaching degree somehow made it easier for a person to do well on paper,[12] and I worried that if this were the case, what would happen when I graduated and had to go out and teach for real. I was not entirely convinced that my apparent success was genuine or whether it was something I had allowed myself to hide in and become

[11] A High Distinction, or HD, is the highest grade possible at my University, and reflects a score above 80%.

[12] By this I mean have great marks and reports, but not do so well in the reality of practice.

deluded by. I imagined myself getting a great job at the end of year with my excellent subject results and glowing prac reports and panicking as to whether I would be able to deliver on my promises of excellence. I didn't think any measure of success would help me if I weren't prepared to embody it. Besides, I'd already proven to myself at art school that I could push through to the finish line even when things were going to shit. I tried to tell myself there was no reason it should be any different for teaching.

Anyway, no time to wallow in such thoughts.

There was so much to do, which was a good thing for me. I had a lit review to write for my thesis, other course work assignments to bowl over and PE3 to prepare for.[13] It felt like forever since I had picked up a paintbrush. In fact, it had almost been six months since I finished the first painting I had done since I left art school. I hoped that wasn't going to be a problem for me. Being busy has its downs, but when I was busy I had less time to think about what might go wrong, what I couldn't do and I could just concentrate on getting shit done.

Angus: ***"You can find time. It's amazing how much time you have if you really want something to happen".***

Me: ***"That's good to hear, because you know some people embody that "I can't do it because I don't have the time" mindset. I get like that sometimes, and it's scary to see how quickly that attitude can permeate everything you do. It doesn't help you get anything done, it just makes you miserable while you trudge on".***

Angus: ***"That process of thinking [negatively] in itself takes time, and I find that all that time spent thinking about how and why and embracing that approach of not being able to do things can be spent doing other really positive and constructive things, rather than dwelling and wallowing in not having time".***

[13] PE3 is an abbreviation for Professional Experience 3.

Me: ***"I think that's something that can happen for those ones [teachers] going through that transition from pre-service to beginning, they can get a bit overwhelmed in "how do I do all of these things?" They can easily fall into a rut where they adopt that "this is just too hard" mindset".***

Angus: ***"So perhaps a way of addressing that might be about ensuring pre-service and beginning teachers understand the importance of their own attitude. At the end of the day, their attitude will largely determine how successful they are in overcoming the obstacles of learning to teach. Attitude is important".***

I had requested and was lucky enough to be placed for PE3 at the school in which I worked as a boarding house tutor. There were many advantages to this. It meant my prac didn't interfere with my rostered duties in the house (I did NOT want to be owing and having to pay back a heap of duties at the end of prac). It also meant I would get another prac working with teachers who I knew were excellent artist and teacher practitioners. It was bad from the point of view that the days I would be on duty in the house would mean I would go directly from the classroom to clock on for work in the boarding house overnight. Actively working for 48 hours at the same work place was tough, but at least it only happened twice a week. I reminded myself it would be all over in four weeks.

For PE3, I still needed to do all of the tasks I had undertaken during my first and second pracs. In the second half of my prac, I built towards teaching the equivalent of three to four days per week. I also had to develop behaviour management plans that demonstrated understanding of my school's disciplinary procedures. Of course, lots of reflections upon what I was learning were required and I also needed to undertake some formal assessment of my students' tasks. My colleague teachers watched from afar as I led classes from start to finish. By the end of the final week, I was as close as I'd ever been to feeling what a week in the life of a teacher was really like. During this prac, I noticed that rather than dreading the looming experience, I felt a little bit of eagerness. I suspected this had a lot to do with the

familiarity of the school and the kids as I already looked after some of them in the boarding house.

I was actually feeling a bit braver these days. I spent so much time preparing detailed lesson plans with back ups and escape routes, and subsequently felt more confident going into the classroom. I knew my colleague teacher had my back at all times. That was such a great comfort to me. I almost felt like I could be brave enough to have a go at following along something unplanned that might have arisen during a class. I felt this was a big step for me, particularly in regard to my confidence and security in leading a class.

“I think you can have your strategies in your classroom. I think you can be strategically planned and meticulous, but I think you need a bit of spontaneity in between and that only comes with experience, when [a] quarter of the way through the lesson you can say “hey let's have a look at this” and go on different tangents and keep it moving effectively; to switch pace and keep on moving. I'd say for me to be able to do that with confidence it was a good three maybe four years”.

-Angus

If I make a mistake on a painting, I can easily wipe it off
But chances are the echoes of that first mistake will remain
Faint stains embedded within the canvas weave
They can be concealed

If I make a mistake in the classroom, I can’t wipe that away
Too many witnesses
Too few short memories
Surely the risk is too great

Clay is definitely not my forte. I can’t stand the feeling of it on my skin and under my nails.

Bloody hell! What a sook.

When I recall my high school experiences of working with clay, I remember much fun and excitement. There was a big ceiling fan in my high school art classroom. When the teacher wasn't looking, we used to throw small pieces of clay up into the fan and watch with much enthusiasm as small clay projectiles were randomly flung around the room. I remember one of the boys throwing up a piece so big that it smashed one of the windows.

> What bastards we were! Not me in particular, but I think in hindsight my class would have been a difficult one to manage. I wonder how I might deal with such a situation now as the teacher. Thank Christ there were no ceiling fans in my current art room.

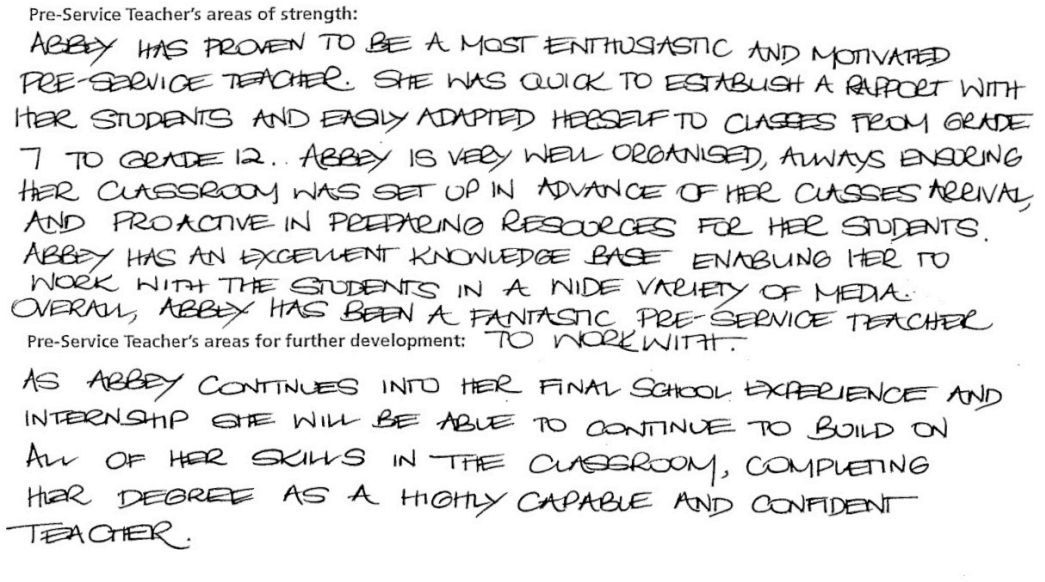
My colleague teacher had a lot of experience in working with clay. Luckily, she was able to take me through exactly what I needed to show the students. It turns out things like how to join clay pieces properly and making sure their work has fully dried out prior to going in the kiln are actually very important, much more important than I first realised.

It was a strange and unpleasant feeling to have the awkwardness and unfamiliarity that I'd come to accept as normal in the English classroom creeping back into my art teaching. I was sure that my unfamiliarity with ceramics processes led to me doing some pretty average teaching. I wondered if the students could sense my clumsiness, even though I tried like hell to hide it. I didn't want to diminish the experience for them in any way, but it was really difficult to get enthused about teaching in a medium that simply wasn't my thing, and in which I had such limited skills. This realisation was a bit of a reality check for me, of how reliant I was on the experience and guidance of my colleague teacher. I only had one prac to go and this really concerned me.

"If you go into the classroom thinking you know how to do it, you are probably going to find yourself in trouble because something is likely to pop up".

-Angus

Layer upon layer
What was initially a thin, transparent and sketchy image
Now becomes more substantial
I slowly begin building a richly decadent surface
Of trial, error, resolution and realisation



Pre-Service Teacher's areas of strength:

ABBEY HAS PROVEN TO BE A MOST ENTHUSIASTIC AND MOTIVATED PRE-SERVICE TEACHER. SHE WAS QUICK TO ESTABLISH A RAPPORT WITH HER STUDENTS AND EASILY ADAPTED HERSELF TO CLASSES FROM GRADE 7 TO GRADE 12.. ABBEY IS VERY WELL ORGANISED, ALWAYS ENSURING HER CLASSROOM WAS SET UP IN ADVANCE OF HER CLASSES ARRIVAL, AND PROACTIVE IN PREPARING RESOURCES FOR HER STUDENTS. ABBEY HAS AN EXCELLENT KNOWLEDGE BASE ENABLING HER TO WORK WITH THE STUDENTS IN A WIDE VARIETY OF MEDIA. OVERALL, ABBEY HAS BEEN A FANTASTIC PRE-SERVICE TEACHER TO WORK WITH.

Pre-Service Teacher's areas for further development:

AS ABBEY CONTINUES INTO HER FINAL SCHOOL EXPERIENCE AND INTERNSHIP SHE WILL BE ABLE TO CONTINUE TO BUILD ON ALL OF HER SKILLS IN THE CLASSROOM, COMPLETING HER DEGREE AS A HIGHLY CAPABLE AND CONFIDENT TEACHER.

Figure 10: Excerpt from Professional Experience 3 colleague teacher report, 2007.

Another prac down and another glowing report received. The difference with this prac was that I genuinely felt the feedback was appropriate to my performance. I wasn't convinced of the "highly capable and confident" tag yet, but I figured I still had some time to at least work on the confidence thing. I interpreted these as words of encouragement, which bolstered me as I saw honesty and accuracy in what I did and what my colleague teacher reported on.

My capacity for reflection became less about reporting on what I thought my colleague teacher wanted to read, and more about me making meaningful connections between what I did and how I understood my actions and decisions. I

was learning that there was some benefit to sharing uncertainties and weaknesses. Because I had been more prepared to put myself out there during this prac, this worked to my advantage. In recognising and naming up my shortcomings (insufficient practical skills), I'd been able to discuss these with my colleague teacher and get their advice about how to go about addressing areas of weakness. I'd also been able to get brave and get my fingers burnt. This allowed me to see that, just like in art making, measured risks and making mistakes are worthwhile as they provide insight into what we are trying to do and how we might identify and better tackle a problem.

"Sometimes a strategy might sound great in theory, but in a particular situation as it unfolds, it just might not work and being prepared to accept and move through that took me a long time. It's easy to beat yourself up over it in the beginning. I'm still learning".

-Angus

As I approached my final teaching internship with a huge set of tasks to get through,[14] I wasn't quite sure how I was going to get on in terms of my Honours thesis progress, which still had a lot of work left and only 12 weeks until submission was due. I had also accepted an opportunity to curate an exhibition of my pre-service art teaching cohort's artwork. It was a nightmare trying to get everyone to complete their piece of work with so many looming deadlines. Due dates for assignments were coming out of everywhere for every subject, all due before we started our final prac: the seven-week internship.

I had such great support from my art education lecturer, who had suggested we incorporate the exhibition concept into our final assessment task for the visual art unit at uni. Our final assessment task involved us creating a visual representation of the transitory journey to becoming a teacher. This was going to take a lot of pressure off us, as we would need to create this piece of work anyway as part of our BTeach course work. It made perfect sense to build the exhibition around this theme of transition and becoming.

[14] I interchangeably refer to my teaching internship as PE4.

Figure 11: Exhibition invitation, MAKE>WAY: Emerging Teacher Artists, Poimena Gallery, 2007.

MAKE>WAY: Emerging Teacher Artists

Curated by Abbey MacDonald

MAKE>WAY signifies the impending conclusion of a transitory period in these emerging teacher artists' lives.

The end of 2007 marks the culmination of our two year journey. We began this journey as both students and artists, from a variety of backgrounds and experiences. On completing the transition from student to teacher, we accept an exciting new role, one that sees us not only as teachers, but as teacher artists. We share our individual skills, passion and experiences with you today.

As a group, we are united by our passion for making art. This passion for art fuels our desire to promote enjoyment, appreciation and a love of art in our future students. We are not only committed to our own professional art practice, but are also willing and eager to share our artistic skills and experiences as teachers, so that we may provide the best opportunities for our future students to develop their own passion for art practice. We see value in maintaining our professional practice, not only for ourselves as artists, but our future students. We are teacher artists.

MAKE>WAY represents the individual experiences encountered by each of the emerging teacher artists on this transitory journey from student to teacher. We give thanks to those people who have guided us and offered their unfaltering support during the course of our journey.

Figure 12: MAKE>WAY: Emerging Teacher Artists, Exhibition statement, 2007.

The thing I found a little concerning was the inconsistency between what I supposedly believed and what I actually did. I really did value my own arts practice and believed it could enhance my art teaching by giving credibility to my position as

a teacher of visual arts. I know from my own experience at school that the very best art teachers I had were also practicing artists. They brought a greater sense of purpose to my school art making, as it allowed me to see where art making could take a person. I adored my art education lecturer for encouraging and giving us opportunities to make meaningful connections between our art and teaching practices throughout our uni course work.

The issue I had was just how little substantial art making I had done these past two years as I was learning to teach. I had literally done a single piece each year during my BTeach. Two pieces of art work in two years. I wondered whether this qualified as enough art making for me to still call myself an artist. At least both of these artworks were for public exhibition. I wondered though, how I would have evolved as a teacher during the past two years if like my art making, I had done two pracs, and nothing else. It certainly wasn't enough to qualify me to graduate as a teacher, let alone one of any kind of quality or integrity.

"The dilemma is that art teachers are so busy teaching. It's full on hands on. There has to be a compromise. I've really noticed it this year having had a year to think and reflect and do stuff [concentrate on my art practice] since finishing teaching, and that's just been incredible. When I look back I can't believe that I actually did as much art work as I did [whilst teaching], but I can see now that it didn't have the depth that it has now, nor did I achieve the sense of personal satisfaction that I am now able to get within my work, now that I have time".

-Jane

It was only as I approached the very end of my pre-service teacher training that I started to question my understanding of what an artist teacher, or teaching artist actually is, and whether or not I actually was one. I was confused about who and what I should be aspiring to. Despite how much I evolved during that final year, I didn't feel like I was a teacher yet and that concerned me, given that I was about to find myself fully qualified and out teaching in less than four months. I feel like I needed much more time to get my head around just being a teacher before I started to think more seriously about how artist and teacher might come together.

Jane: "*I ultimately think 'good quality art teaching' doesn't have as much to do with the depth of our art knowledge as we might think. The quality of the teaching practice itself is incredibly important. We've all seen people who are brilliant, very clever at art and intelligent, but when it comes to their teaching, it has been a disaster, because they simply don't have the skills and knowledge in teaching, or the right personality. How hard and heart breaking that must be for them, when no one wants to learn".*

Me: "*That really concerns me, especially when I look back to my little cohort of secondary specialists who graduated with me from a BTeach. I was talking to one of them just over a year ago, and he is totally over it. He hates it. He said that he never managed to achieve that sense of personal satisfaction from teaching that he envisaged, and after three years he was sick of the struggle. At that time, he was looking to find a more art-focused job that would allow him time to do more artwork. He said he really resented how demanding teaching was".*

Jane: "*That's hard. But I just think that you need to be aware and be sensible and make the decision when you start teaching that "Ok. I've just got to get the teaching thing happening and coming together". It really needs the full attention, otherwise you'll go mad".*

"I think there are different times throughout the year that the two practices get played off against each other. And there's no doubt there are times throughout the year when both suffer because of it. Like at the end of each year when we do all of our pre-tertiary assessments when we are so full on, I just have no time at all for my own practice, so therefore my own personal artwork suffers. And then someone will argue that this [teaching] is your main job and should be your first priority. This is what pays for everything so therefore we should be concentrating on it. I guess it's a bit like yin and yang, the relationship between making art and teaching art".

-Angus

I understood enough to know that being a teaching artist was more than simply being a teacher who happens to make art. I knew the art making side of things would be of value to my teaching, but I wasn't sure how to go about effectively managing both at the same time. I'd only managed to complete two pieces of artwork over the two years of my teacher training. I thought that perhaps there would be more time for this next year once I settled into a school.

"With the teaching, a lot of the time you really need the space and time to think carefully about what you want to do and why. Otherwise that's where you find yourself falling into the mindset where you just do things that you know will work, and rely on tricks. But it's got no real integrity, and I think that can be very bad for your self [efficacy], because it leaves you feeling that you haven't done your best, or that you aren't teaching as well as you could, or you aren't giving that real credit to what you can do in your art teaching".

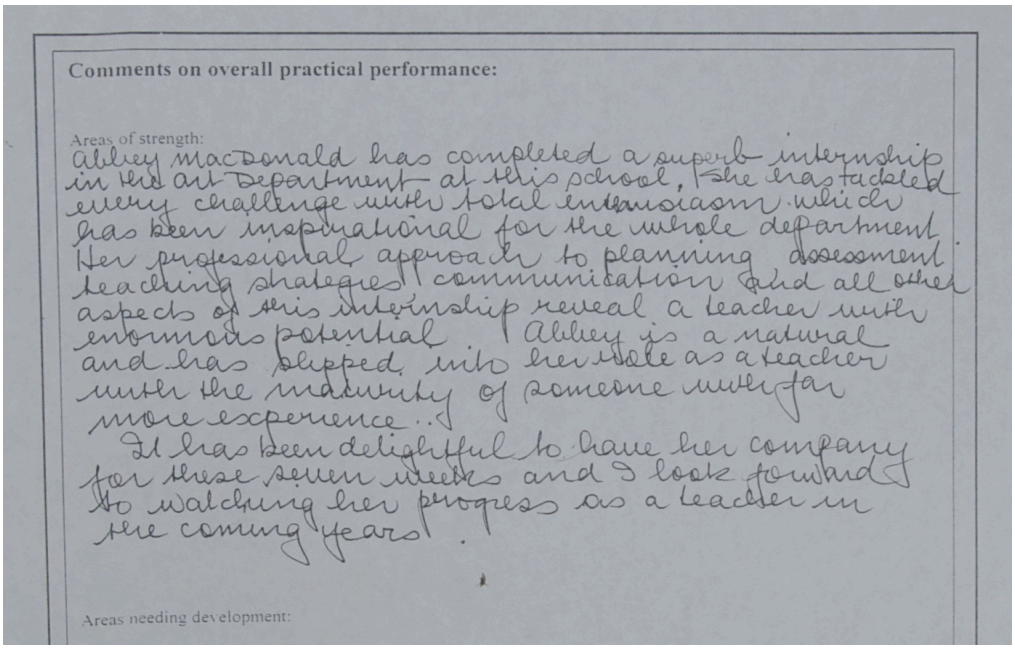
-Jane

Like building the surface of a painting
I lay foundations in learning to teach
Upon which further layers will come to settle
Each layer informs and influences the next
Yet there are still so many layers yet to unfold

My final teaching internship saw me steadily building towards the final weeks where I undertook the workload of a full-time teacher, including assessment, planning and developing class learning and teaching resources. In the teaching internship, I essentially took on all of my colleague teacher's responsibilities during the last four weeks of my time with their classes. My colleague teachers oversaw my activity from a safe distance. I was aware of the safety net their presence provided, which led me to wonder how I would fare next year when I didn't have someone at my back.

I had a university mentor come and see me in action and the school's head of campus also came to scope out my performance. My colleague teacher told me there was a possibility of a 0.6 teaching load in art and English opening up the coming year that I might be interested in applying for. Needless to say, I was very interested.

I hoped they didn't offer me a LAT at the end of my internship, because I wouldn't be able to accept. I would be frantically trying to finish off my Honours thesis by the mid October deadline.



Comments on overall practical performance:

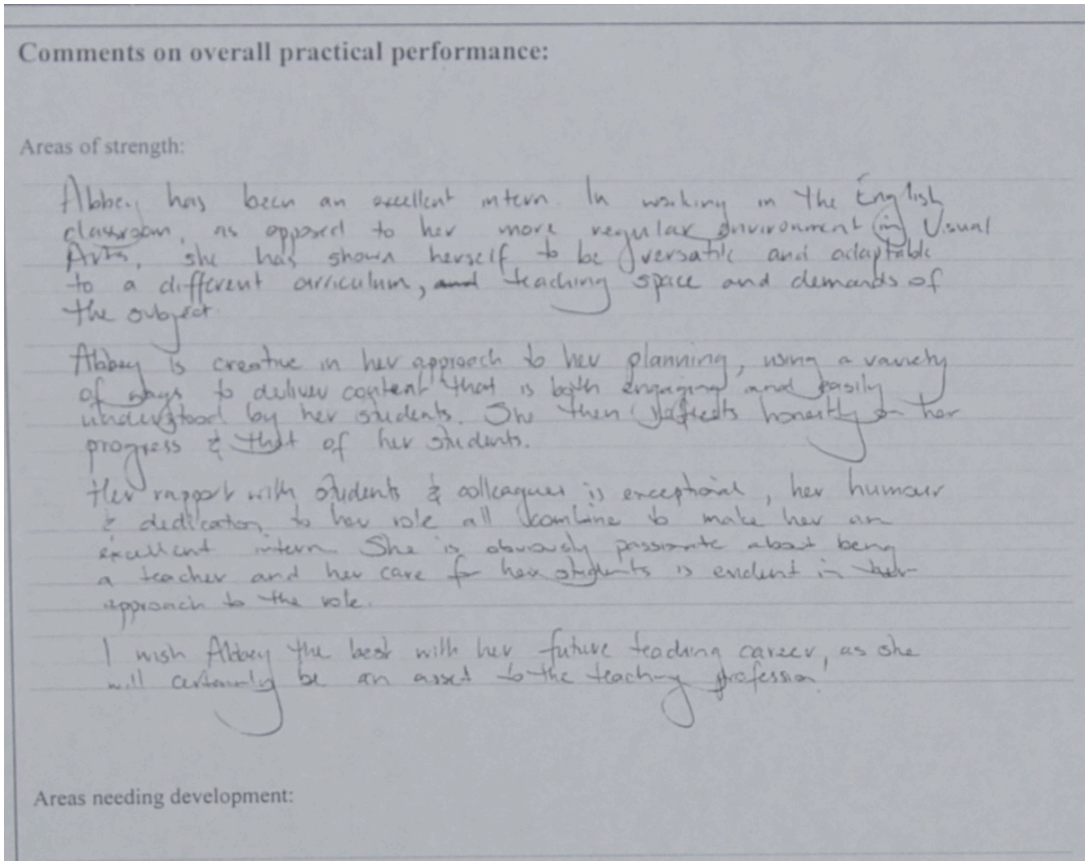
Areas of strength:

Abbey Macdonald has completed a superb internship in the art department at this school. She has tackled every challenge with total enthusiasm which has been inspirational for the whole department. Her professional approach to planning, assessment, teaching strategies, communication and all other aspects of this internship reveal a teacher with enormous potential. Abbey is a natural and has slipped into her role as a teacher with the maturity of someone with far more experience.

It has been delightful to have her company for these seven weeks and I look forward to watching her progress as a teacher in the coming years.

Areas needing development:

Figure 13: Excerpt from Teaching Internship art colleague teacher report, 2007.



Comments on overall practical performance:

Areas of strength:

Abbey has been an excellent intern. In working in the English classroom, as opposed to her more regular environment in Visual Arts, she has shown herself to be versatile and adaptable to a different curriculum, and teaching space and demands of the subject.

Abbey is creative in her approach to her planning, using a variety of ways to deliver content that is both engaging and easily understood by her students. She then reflects honestly on her progress & that of her students.

Her rapport with students & colleagues is exceptional, her humour & dedication to her role all combine to make her an excellent intern. She is obviously passionate about being a teacher and her care for her students is evident in her approach to the role.

I wish Abbey the best with her future teaching career, as she will certainly be an asset to the teaching profession.

Areas needing development:

Figure 14: Excerpt from Teaching Internship English colleague teacher report, 2007.

I rounded out my BTeach with my best colleague teacher "report cards" to date. I was, of course, relieved to receive such glowing feedback on my performance as an intern, but I couldn't help wondering about what would happen next. I was concerned to see nothing noted by either colleague under areas needing development, as surely there were things I should be keeping in mind for when I started out in the real world. I received substantial formative feedback throughout the course of my internship, which I made note of in my reflections. I reminded myself to revisit these as I started off the following year.

We spent a lot of time throughout my postgraduate teaching degree doing reflections: digging around and thinking about what kind of teachers we wanted to be and how we were going to make that happen. As a result, I think I went out expecting that, because I was prepared to think very deeply and thoroughly about my evolving teaching practice, I would be able to somehow breeze my way through it – that I'd already done all of the hard yards.

The idea of trying to do both teaching and art making whilst addressing the gaping holes in my own practical art knowledge base stressed me entirely. I had no idea how I was going to make these two things come together, while trying to get my head around being a "real" teacher and evolving that practice to match the establishment of my art practice.

> Maybe this had something to do with why I started out so uncertain and doubtful of myself?

December 11, 2007, BTeach Graduation Day.

Tiny beads of sweat collected on my upper lip as I steamed inside my graduation garb. The robe was heavy and Albert Hall was sweltering in the heat of summer. I was graduating from my Bachelor of Teaching with Honours and I had very mixed feelings. I scanned the Hall. My BTeach cohort was around me in rows, squirming with excitement and perhaps a little discomfort from the heat. 18 months went by

quickly and paradoxically. On one hand, I actively wished the degree to be over so I could finally leave school and go to …

> Oh. I was going to say work, but in reality I would be going back to school, I'd just be sitting on the other side of the desk.

For some reason, this lessened my sense of progression a little. On the other hand, I wasn't sure if I genuinely felt ready to teach, to accept the full responsibility of my own classes, regardless of the fact that my academic results and prac reports seemed to reflect a capable and promising teacher.

Colleague teacher 1 feedback: *"Abbey has excelled in every criterion. Her enthusiasm and ability to cope make her an outstanding teacher".*

Colleague teacher 2 feedback: *"Abbey is a natural and has slipped into her role as a teacher with the maturity of someone with far more experience".*

I sat there amongst my fellow graduating colleagues and allowed myself to drift off into yet another moment of self-doubt. A hat, a gown and a piece of paper symbolised my preparedness to teach visual art and English. If I hadn't demonstrated my capacity to do this, I wouldn't have found myself sitting here now, sweating and waiting for my name to be called out. I realised I wasn't particularly excited about this graduation and this realisation saddened me a little. I expected to feel the same as I did when I graduated with my BFA from art school: excited and relieved. In completing my Honours year at art school, I felt like I'd been pulled through a wringer and spat out the other side – still in one piece, albeit tattered and tired, like my art apron with years of paint and crap on it. I realised that I felt similarly wrecked at this moment too, like a piece of washing stuck on churn cycle, not ready to drain and spin. I was stuck rolling around in the grey water. I was confused about my own absent sense of joy and as I looked at the beaming faces of about-to-be teachers all around me. I felt like the person in the room who has somehow missed something important during the past two years.

Fellow BTeach graduate: "*God, why aren't you more pumped about this? I am more than ready for my own classroom. Ready to do what I want, how I want with my own class of kids!"*

Me*: "Do you really, honestly feel like you are prepared for your own class though, and everything that comes with that? I'm glad to be done with the pracs, assignments, thesis and stuff, but aren't you worried just a little bit about how you'll go out there, you know, on your own?"*

Fellow BTeach graduate: "*Nup. Bring that shit on I say. We can finally relax without feeling like there's someone looking over your shoulder [at your teaching], judging every little thing you do. It's going to be awesome Abs! Think about all the cool stuff you will be able to try out with your own class now!"*

Me: "*Yeah, I know you're right".*

But what if I cocked it up? How would I manage that?

Me: "*Doing a BTeach was literally 18 months and it was just like 'Bang!' There you go, it's done. Done your pracs, done your coursework … You're ready to go off into the classroom. Go and teach all the art to all the people. Have a nice life!"*

Angus: "*Yeah".*

Me: "*But at an art school level, I only ever did painting and drawing. I'd never done ceramics aside from in grade 8 or 9 at school. I'd never done photography or animation, and yet …".*

Angus: ***"And yet it's expected that you know all of them. It's a massive challenge. Hats off to those secondary specialist art teachers. There's no way I would want to or could teach all the visual arts. No way".***

I am one of only three in my cohort who did a BTeach Hons, and who, in the end, griped and sulked whenever I got Distinctions.[15]

> And I only ever got a couple. So much had changed over the two years of my BTeach.

Throughout my pre-service training, I maintained a HD average and came out with four glowing prac reports. On paper, I can see that I really did present as a promising future teacher. I ticked all the boxes for what should make a great art teacher. I made my own artwork, albeit very little over the past two years. I worked hard, and had an open mind to criticism and change. But there was this knot in my stomach and still a nagging sense of doubt. Like everything I'd done in practice was never 100% what it would really be like in the reality of a teaching job. In my mind, I couldn't class it as a genuine experience because I'd always had my colleague teachers' support and guidance every step of the way. When something didn't quite work, they told me how I could improve it. They were able to anticipate things that I was completely oblivious to. The reality of teaching on my own, and being responsible for my own classes would be very different to this. Regardless of what my reports and grades reflect, I realise that none of that mattered if I didn't believe I was ready. I was afraid of what would come next and angry with myself for feeling this way.

My name was announced and I walked up the steps with a big forced smile on my face. I took my testamur and shook hands enthusiastically with some guy I'd never heard of. I then proceeded down the other side and returned to my sweaty seat.

4. 3: Becoming – Teacher and Artist

Two paintings sit side by side
Speaking to and for each other
One piece reveals a degree of resolution
Depth of layers built up gradually over time
The other is notably rushed

[15] A Distinction (or DN) is the second highest grade possible and ranges from 70% to 79%.

Watery and transparent
Still wet on the canvas
A scrapped up image stitched together
Just in time for exhibition

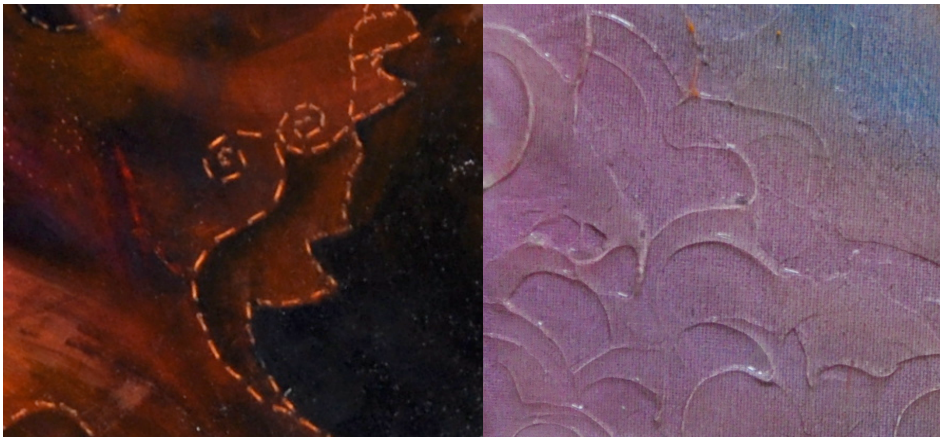


Figure 15: *Pieced together.* Oil, acrylic and stitching on canvas, 2012.

Me: "***There's a lot of stress that comes with the sense of inadequacy I had as I began teaching. I'm not sure what I could or should have done to mitigate that".***

Angus: "***If there were anything that I would have done differently, it would have something to do with being able to acknowledge that I wasn't coping so well, but I didn't have the security of a permanent job when I started out. If I were to say "look, I'm not really good at this" or "I'm struggling here" to the wrong person, it could have been like, "see you later". Without a job. There's the door. So yeah, that's a hard one".***

Me: "***There is a fear there, isn't there? It sets up a catch 22, where it's a really fine line between being prepared to ask for help and then showing initiative by being capable of solving a problem yourself. There's that risk in exposing an inadequacy because you don't know how it will be received".***

Shortly after my graduation in 2007, I was lucky enough to secure an almost full-time teaching position at a school that had an excellent reputation and was a place where I also had an extensive and happy history. I had completed grades 11 and 12

at this school, had worked in their boarding house, coached sports teams, undertaken an artist in school residency and done my PE3 and teaching internship. I was familiar with the staff, the school's philosophy and many of the kids.

"I found that really strange [teaching with people who had been my teachers] initially. Going from calling them "Mr" and "Mrs" to their first names. It was only a few years after I had finished school myself, maybe 3 years, so it was a strange thing for me".

-Angus

In many ways, much of the groundwork a teacher needs to do as they enter a position in a new school was already done for me. I knew where to find most things and was familiar with many of the staff. I considered myself lucky and took some comfort in this familiarity.

"My first real experience of being a teacher in a school was when an art teacher got shipwrecked and I was sent to take his classes at Wabera High School until he was able to return to the school. It was an absolute disaster and that was it".

-Jane

"I didn't have a teaching background, so I had none of those [teaching] skills when I started. I was not in any way equipped, or was taught or trained prior to hitting the classroom. My teaching actually came about coincidentally from some commercial photography work I did for a school. I was asked whether I could fill a hole [teaching] for two weeks, and that was in 1994. In 1996, I was offered a full-time position at a school. And here I am today, basically – still teaching".

-Angus

As I expected (and quietly feared), my teaching load was evenly spread across grade 9 English and history and grades 7, 9 and 10 visual art. I would have felt much more comfortable teaching just visual art, however I knew the value in teaching my second area as it would help me consolidate some of the skills and particularly the confidence I was still lacking. I was also glad to see a real reason to have persevered

with my Honours topic, which allowed me to further explore English teaching pedagogy.

"Being a good teacher is just as, if not more, important as your art skills and subject knowledge. You need to be able to make it so that your kids can have a meaningful experience because unless they are switched on and interested, they are not going to learn anything".

-Jane

The art department where I worked had five staff, all of whom I spent time working with the previous year during my prac placements. Two of the teachers I worked with taught me during my own schooling: I had one for grade 8 and the other for grades 11 and 12.

"I think that I have modelled a lot of my teaching on the best teaching practice I experienced as a student, and not just art teachers, I had 4 or 5 other teachers who were also brilliant. Don't underestimate how important good teaching is".

-Angus

In my mind, I couldn't possibly have been in a better situation. I was working with people I knew from both a student and teaching perspective, and I had excellent rapport with every person in the department. In this way, I felt well supported. They were welcoming and included me like I had been there for a long time already. I knew that all of the people around me wanted to see me succeed and I knew they were more than prepared to assist me in any way I needed.

Angus: "*I think we* **[new teachers]** ***were probably a bit afraid to ask for help. I think it also depends a lot on your staff, the people that you have around you. I know that there are staff I would never have asked for help".***

Me: "*Now here's a funny thing. I worked within a community of wonderful colleagues who would have helped me with anything, but I was always reluctant to ask for help because I didn't want them to think that I wasn't*

capable, nor did I want to hassle and bother them with my own struggles when they too were all working so hard. I think if I'm being really honest here I was also grappling with feelings of inadequacy amongst a department of excellent and seasoned teachers".

Angus: "*Isn't that strange! See I was not asking for help because I was working with people who were hopeless, whereas you were scared to ask for help because you didn't want to disappoint the people who you were working with who would have done anything to help you!"*

The other thing I thought was really special about this particular art department was the value placed upon personal art making and artist practice. Two of the five most senior teachers in the department had active professional art practices. The head of department was represented by an independent gallery and would exhibit her work locally, nationally, and even internationally. She had undertaken artist residencies overseas. The second most senior art teacher was enrolled in his Masters of Contemporary Art and he produced a lot of digital work for exhibition. The remaining art teachers all had successful groundings in arts practice and were encouraged to engage in art making by creating work for a staff exhibition in the school's gallery each year. The actual art department and classrooms were physically wrapped around the school's gallery, where monthly exhibitions of diverse local, interstate and international artworks were part and parcel of what went on in the school. The atmosphere of this art department was like no other I had ever experienced. It was this emphasis on arts practice that drew me here as a student and recaptured me again as a teacher. As a new and entirely inexperienced teacher, I felt very privileged to have secured myself a position here.

"When you go out into a school as a teacher, it's completely different. There are very different expectations. You suddenly need to know how to use all the various art visual art mediums that we find in a classroom. I think being sufficiently prepared for that is the real dilemma. Feeling unprepared can be detrimental to your confidence when you start out".

-Jane

Despite my nerves, everything started off well with my teaching. I was incredibly nervous and had fitful sleep all week, where I found myself stuck in dreams where everything went wrong in my classroom.

The tiredness took the edge off my anxiety.

I was simply too tired to worry after the first couple of days. I got my planning done, put on my enthusiastic teacher face and followed the detailed steps as I introduced myself and the first projects for the year to my classes. I'd be lying if I said I was prepared to have a go at the full gamut of activities; the truth is, I only felt capable of doing the activities I deemed to be safe and the lowest risk possible in the beginning.

"I always think it is important in that initial period where kids are going to test you that you do something that is going to make it easier for you to survive, yet start to gain the kids' interest. That would be my advice. Go out there and work out what you are going to teach; something as bomb proof as possible that will suit the environment that you are going into. I mean God! You've got paint, you've got clay and you've got carving tools. It can turn ugly pretty quickly if you're not careful. Find your feet and get the kids on board first".

-Jane

Thankfully, many of the kids I taught during my pracs last year were excited to find me as their teacher for the year. I was quietly reassured by their warm reception, particularly my grade 10s, who many I knew as enthusiastic and engaged kids.

Me: "***Are any of you guys going to be around when I teach my grade 10s for the first time this morning?"***

Colleague: "***Na, we're all on our own classes during that time Abs. You'll be totally fine though! You know what you need to do. Just go in there, be yourself and do your thing".***

OK. Just be myself.

I decided that I should try to be my ideal relaxed-smiley-capable-prepared teacher self, not my neurotic-worried-fearful-insecure-new teacher self. It still felt a bit weird that there wasn't an end date for my teaching now, like there always was with prac. It was no longer a case of "just get through the next four weeks or so and it'll all be over". I was now teaching by myself with my very own classes indefinitely. Before now, I'd always felt safe in the knowledge that I only had to maintain the act for six or so weeks at a time. I felt like this was the real test now. How long could I fake it for? Or, could I fake it so well that I would eventually convince myself I knew what I was doing?

Term one, 2008: Grade 7 Visual Art - Comic hero paintings.

Student: *"Miss Mac! Can you just tell me what to do here? Otherwise I'm going to mess this up".*

Me: *"Go on! Just have a go and see what happens. It's exciting to see what might unfold through trial and error. It's not uncommon for really interesting work to come from our mistakes you know".*

Student*: "But I don't want to get it wrong".*

Me*: "Try to remember this isn't about being right or wrong. It's really important for you to explore new things. You don't need to experiment straight onto your painting. Have a go on a separate piece of paper and then we can have a look together and see where to go from there".*

Student: *"Fine ... But I bet it's all going to look really gay".*

Me*: "I reckon it'll probably look more like you've been brave enough to do a bit of problem solving, which is much more important than it being right. Imagine how boring your year will be if you spend the entire time doing what I tell you to do rather than having a go for yourself?"*

And like a stinging slap in the face, I realised. Why was I telling my students to do this when I didn't even have the guts to do it myself in my own artwork? I spent the last four or so years of my art learning to be exactly like this student before me. What a hypocrite.

God I must have pissed my teachers and tutors off so much!

The reminder that I'm a coward when it came to embracing my own creative mistakes ruffled me, as a teacher and as an artist. I realised that I'm not anywhere near as confident and carefree as I proclaimed to be.

"I think that the artist in me is always searching, always problem solving. I might be struggling but that's not necessarily a bad thing because as artists we are used to working through failure. An artist's best work often comes from something that hasn't initially worked so well".

-Angus

I found it really strange how I constantly reminded my students that it was okay to experiment, explore and make mistakes, yet I couldn't seem to find the courage inside myself to do this with my teaching or my own art making. I crowed about how artists would problem solve and often produce their best work through their failures or mistakes, but that's actually my worst nightmare and I avoid it at all costs in my own artwork. I hated failing and feeling like I'd done a shit job. I felt like such a "fake" in that respect: do as I say, not as I do.

I clearly need to start taking some of my own great advice.

I had spent so much time at university thinking about the sort of teacher I wanted to be, why I thought particular things and whether or not it was the right way to go. I pained over it, grew frustrated about it, experienced what I thought were epiphanies about it; I was certain I had it all figured out. I knew I'd continue to learn, evolve and change as I began teaching, but so many of the things I thought I knew about myself didn't seem to be holding up in reality of real teaching. I genuinely thought I'd be better prepared to deal with all this uncertainty and change.

“I think art teachers that have come from that art school background come much better prepared to deal with issues because you have had practice taking and using criticism in a positive way. But I'd say it wasn't until about three or four years into teaching that I started getting really confident in my ability to deal with the myriad of different situations you are presented with [in teaching]”.

-Angus

The realisations I was having about inconsistencies between what I’d ask my students to do in art and what I wasn’t prepared to do myself really shook me. I felt betrayed by all the work I had done in pre-service, unpacking my beliefs and experiences, and building up this ideal teacher identity to aspire to. It was as if I’d allowed myself to believe I was becoming something that I wasn’t. If you tell the lie enough you come to believe it yourself.

> It seems I didn’t really know myself as well as I thought.

It was now in the midst of starting out as a real teacher that the frailty of my self became painfully apparent.

> Kind of like training for a race that you feel sure you are going to smash, but you struggle to even make it out of the blocks. How embarrassing!

I found myself lost in the transition from pre-service to beginning teaching practice. There I was, thinking that I could somehow rely on my arts practice to guide what I would teach my students in the art classroom.

> It’s pretty hard to do that when you realise what you are trying to teach them is based on bullshit.

Come to think of it, I hadn’t given my art practice any serious thought let alone produced anything substantial for ages. Maybe the distance I’d created from my arts practice was the problem here. I couldn’t imagine how I was going to manage

making any kind of artwork before allowing sufficient time and space to get used to being the teacher first.

But I don't have time to wait for this shit to sort itself!

Jane: "***You are still learning so much during those early years [in the classroom] it can quickly become overwhelming. But you can make it because you start to work out your own way of doing things. Once you start to see a few results and have some good experiences in the classroom, you become more confident. I didn't think I was going to get through the two years I was bound to, let alone end up teaching for 44 years!"***

Me: "***That's a long time. I don't imagine you could have possibly taught for that long if you didn't enjoy it?"***

Jane: "***Abbey, I loved it! I truly loved it. I just think if I was just looking at teacher training, I think doing the previous degree in your chosen area is really important, but somehow I think that the teacher training side of it needs to be much more oriented towards actually going to the classroom, to learn how to transfer your existing skills into new and unfamiliar learning contexts, and to skill up on the areas that you didn't cover in your own art degree".***

Me: "***It's awesome to know that you came to enjoy your teaching so much even after such traumatic first years. I didn't have any of the difficulties you had and I still really struggled! I reckon knowing about experiences like yours could have given me a bit of perspective, and addressing some of the areas of weakness in my practical art skills would have allowed me to concentrate further on the teaching".***

Jane: "***Yeah, to skill up on things like digital photography, animation and movie making, because they are such great things to do with kids! Art practice evolves so quickly and you need to keep on top of that if you are going to deliver quality art learning. Even in the couple of years between you doing your own art degree and the teacher training, things will have evolved.***

If you come into teaching grappling with extra challenges like that, I think it makes it that bit more tricky and longer to get a handle of the teaching".

Term two, 2008: Grade 10 Visual Art, Musical painting and Abstract Expressionism.

This week, all the grade 10 visual art classes were introduced to an abstract expressionist project. Despite not having as much time as I'd have liked to prepare for this first lesson, I experienced the most successful teaching I'd had so far. Firstly, we looked at and had a class discussion about some of the features of abstract expressionist paintings. The students' engagement was evident in their animated chirps and chatter. Next we did a warm up painting activity to music where the students were encouraged to experiment with some abstract expressionist painting techniques such as action painting,[16] and colour field work.[17] The kids really searched and stretched the different ways in which they could visually represent the different sounds, using a wide range of colours, impasto mediums and both traditional and unconventional painting utensils.

It was the first time I felt I was not in control of a lesson, but in a really positive way. I only had a lean framework prepared for the lesson: introduce project, demonstrate techniques, and allow students time to experiment and plan. I guess I didn't expect the kids to engage and interact with the topic as deeply as they did. It was almost as though the lesson reached a point where the energy of the kids actually steered the lesson, and I sat back and rode the wave of their crackling activity. That's precisely how it felt: like being swept up in fast, furious activity where one and a half hours disappeared as if it were only 15 minutes. The lesson was seamless. It was all over so quickly that I didn't even have time to work out what I had or hadn't done to help the lesson unfold this way. It was as though a heap of unseen and unknown elements

[16] Action painting is a style of painting in which the paint itself is applied using often very physical and gestural brush strokes. The artist often stands and moves around their work, making the painting experience more active and physical. Abstract expressionist painters such as Jackson Pollock engage in action painting.

[17] Colour field painting is characterised by expanses of flat, solid colour, placing emphasis upon the affective quality of colour. Colour field work is closely associated with abstract expressionism and works are often very large in scale.

all lined up and I was completely oblivious to the magic that was used to cast the spell.

> Had I in some way contributed to this happening? Or was this just a special group of kids? Or was this some elusive balance of all of the above?

Jane: "***When that sort of interaction and your knowledge and experiences as an artist overlaps into the teaching thing, that's great!"***

Me: "***I found at times you weren't being a teacher with the student, you were talking and communicating as two artists, even though they are young students. You know, they'd say "Well I want to do this" and I'd be like "Woah! That's an awesome idea! You could take it there, and then that could lead to this", and so on. You become so excited as an artist and their teacher".***

Jane: ***"That's right, and I think that can only happen if you are a good teacher. You were getting an energy happening with the students and that can come back and influence you, for your teaching and for your artwork".***

Me: ***"Yeah! You are giving to them and they are giving back to you. It was reciprocal and it was awesome. It wasn't just like "I'm teaching you", it was more like we were learning from each other, motivating and inspiring each other".***

By the end of the lesson, I was too excited to eat my lunch and instead spent most of my break manically trying to work out with a couple of my colleagues how and why that lesson came together the way it did. I couldn't understand how something I hadn't spent much time preparing could work so well.

"Some of my best lessons have been the ones that I haven't prepared, the ones that I have prepared, and the ones in between. I hear people say all the time "my best teaching is often done when I'm not prepared", and I say "you go in there and do that 100 times in a row and see how often your best teaching happens in that!"

-Angus

"Sometimes when I came home it would take me a while to come down off that buzz after a great lesson. Sure, we all have shit lessons when you come home and think "oh god". When you have a good lesson, I don't think there is a drug that could match it. It's so good when you get kids that you can see you have made a difference with. They have that light in their eye".

-Jane

"You can have those dynamic lessons that just come together; I've had them, they're great, but I think planning is probably still the most important thing. Don't underestimate it".

-Angus

Me: ***"I loved my [first year out teaching] grade 10 visual art class. That was the class where I really began to explore what I could and could not do. They were so forgiving of my inexperience; they let me experiment and make mistakes and they didn't make a big deal of it. They helped me get brave".***

Jane: "***Yes, but you set that up, so whatever you got back from that was because you had done it; you created an environment where your students and you felt safe and encouraged to experiment. So give yourself a pat on the back. It's so important to be able to say: "this didn't work and I'm sorry about that" to your kids. I think it's a huge privilege to have that time with students. They know when you are upfront and genuine with them and when it's bullshit, and they react accordingly".***

Term three, 2008: Grade 9 Visual Art, Fauve and Impressionist painting.

I had just started exploring the painting techniques of the Fauves,[18] and impressionist painters,[19] with my grade 9 visual art class. The kids were experimenting in their

[18] Fauvism or *les fauves*, meaning the wild beasts, refers to a brief but distinct French art movement from the early twentieth century. Fauvist work embraced impressionist painting qualities with a strong emphasis on accentuated and sometimes unnatural colour value.

[19] Impressionist painting is characterized by distinct, but often small, brush stroke work, and has an open or "loose" painterly quality. Many impressionist works placed emphasis on depicting the

visual diaries, using different brushes to create marks and looking at how they could blend paint and create the impression of different colours by sitting colours beside each other rather than mixing them together. This kind of experimentation was really important before they started on their bigger painting. I had this young bloke in my class who always tested me. He was super engaged, animated and often caught me off guard with tricky questions and comments.

He loved to see me squirm!

I always underestimated how perceptive he was of what I would say and do in the art room. On this particular day he had his mindset on having a go at some experimental painting, which in my mind basically involved him throwing paint around and making a bloody unnecessary mess.

Student: *"Miss Mac, you totally need to chill out. You said it's important for us to experiment with how we apply the paint".*

Me: *"Yes, but this is a little different in that if it doesn't work, you will have wasted A LOT of paint! We still have to be resourceful in our experiments".*

Student: *"No I won't, I'm going to use all of the paint in the "dead paint bucket" first to experiment on this old chalkboard,*[20] *and I'll do it outside on the grass so I don't make a mess. You told us that artists are really resourceful like this with recycling art materials, didn't you?"*

Little bastard! He caught me out again.

Me: *"Yes, I did say that".*

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qualities of light in its changing qualities. Rather than physically mixing colours, Impressionist painters would often place pure colours close together to give the impression of other colours.

[20] The "dead paint bucket" was a cardboard box lined with plastic that the kids put quantities of unused paint that had been mixed together with other colours. The procedure was for the kids to put any clean (unmixed colours) paint back in the appropriate paint bucket, and anything left over went in the dead paint bucket. This way, there was less paint being washed down the sink.

Student: *"Well, you leave me alone now, and I'll report back and show you what works and what doesn't as soon as I'm done, ok? It'll be great I promise!"*

Me: *"Um, right. Ok then".*

This kid always pulled me up, but with a big bright smile on his face. He pulled me up whenever I might appear to be at risk of contradicting myself, but there was no way I was going to let myself get shitty with him. He was clever, brave and sharp as a tack, and I really didn't want to discourage that. Besides, I figured it was healthy for me to be able to take a bump to the ego graciously, even though such situations embarrassed me terribly.

I hated being caught out!

Even though I hated feeling like I looked the fool in front of my class, these were the kids who helped me realise how forming alternative solutions to problems, being flexible and taking responsibility for decisions, were as significant to teaching as they were to art making. Experiences like these were also undeniably important for their learning.

Me: "*I know from my time at art school that I became conditioned to criticism. If you reacted badly to being pulled up by someone, you got eaten alive. If you were going to survive, you had to be able to take it and use it constructively. How do you reckon your time at art school shaped your approaches to teaching?*"

Angus: "*I ended up with some really good skills in how to manage and deal with things like that [criticism] from my art school experience. I remember the first time after a particularly hard critique. The first time really caught me off guard and naturally I thought of all the good responses later on after the event. I remember practicing these responses with a friend. We were like "next time we get that bastard, we will know exactly what to say." We worked on all these comebacks on how to deal with him. We all got hammered in critiques at different times so we got together and collaboratively worked*

out ways to deal with it. So in that sense, yes I think the art school experience was very useful to my teaching".

What I found most challenging about being shown up by my students was how it affected my confidence. It was exhausting to bounce from feeling euphoric about a success in the classroom to having my shortcomings laid out for me by 15-year-olds. I could understand how some teachers really lose their shit when students pull them up, because you do feel like a complete twat. I noted how these sorts of reminders always seemed to jump up and slap me just when I thought I was getting my head around what I needed to do, and that I was doing a good job. Despite this, I think the kids came to respect me a lot more because I acknowledged my faults and flaws. In regard to how they regarded me, I got the impression that this was more valuable to them than me being right all the time.

"When things aren't quite going the way I planned in a class I might look to some of the things that I do in my arts practice and how I might use some of those things to recapture my class and get them back on track. Sometimes I need to do this to get myself back on track too".

-Angus

A blank canvas
Unmarked
Uncomplicated
The surface prepared to perfection
I am always so reluctant
To make the first mark

Term two Holidays, 2008: Preparing artwork for staff art exhibition.

I decided that in light of how successful my grade 9 Impressionist and Fauve paintings turned out, I was going to try taking some of my own advice and experiment, and not be scared of the outcome. Almost nine months into my first year of teaching, it was time for me to do some painting.

> For fuck's sake! It's been so long since I last painted that I didn't clean my brushes properly and now they're like rocks. An expensive lesson you'd think I would have learnt by now.

I needed to produce some work for the upcoming staff exhibition, so this was the perfect opportunity. I told myself that these paintings were to be unlike anything I had done before. It didn't matter if they looked shit. The point here was that I break out of my comfort zone in an attempt to progress artistically. It had been ages since I last painted and as a result, I felt less bound to my usual way or working, which was a good thing. I was sick of treading water, producing works that got the desired praise but that were ultimately unsatisfying to me as a creative being because I was just painting the same old shit.

> I was hoping that somehow during the break I had from painting, my practice would have changed or evolved so that I might be able to reconnect with a fresh new perspective.

"I think my art practice is the single most important thing in my teaching, that I am a practicing artist and I exhibit work. It keeps me fresh with ideas, and I meet new people that I wouldn't normally meet otherwise. You get different ideas from them, different techniques and strategies that you can then use in your teaching. It keeps me fresh and I think that is the most important thing".

-Angus

"I think the teacher who can teach well and also be an artist is terrific, but I don't think it [art making] actually has that much impact on how *well* you can actually teach; on your classroom management or the like. What an art practice does give you is credibility, some practical skills and techniques and it gives you diverse ways of thinking as either an artist or a teacher that can benefit your students".

-Jane

After painting all week, I surprised myself with how well these paintings were shaping up. There were so many layers of different colours sneaking through in

different lights. They created a rich, deep surface, particularly where I'd layered dark, syrupy purple, alternating over rich Rose Madder red.

> A small tube of Rose Madder red cost over 50 dollars, but it was the most incredible colour. I'd only ever need to use it sparingly

Together these colours formed such a sumptuous black, without ever having to add in any pure black pigment. The multiple layers are reflective of myself as I paint in the way that I always start stripped bare, raw and vulnerable, and then try to build up towards activity and substance.

Figure 16: *Layered*. Work undertaken in response to students' work. Oil and acrylic on canvas, 2008.

It was good to take this time over the term two break to just paint. It gave me time to just be quiet and digest my first year of teaching to date. I realised that I was so hard on myself. It's not that I felt I deserved to be hard on myself, that I was shit at what I was doing, rather it sprang more from my intrinsic desire to be really good at what I did. I'd come into teaching with such great results and these markers weren't there for me now; no top assignment grades and no glowing prac reports to keep me motivated and reassured that I was doing well.

When we started back for term three, I talked about my painting over the holidays with my grade 9s. They were really excited that I was putting into practice some of the advice I'd given them earlier on, and that my paintings were essentially inspired by the great work they had done in class. One of my boys gave me a high five for

"putting my money where my mouth is". This was probably the most rewarding response I received and I was stoked. This allowed me to obsess less about whether they were as good or successful as my usual style of paintings, and see the merit they had given me in regard to my teaching. In reality, I had only just dipped my toes beyond the immediate boundary of my artist comfort zone. However, the positive effects I could see this had upon my students allowed any critical feedback I was given about the artwork itself to be much easier to accept and rationalise. In my mind, I was able to recognise the achievement in my bravery, rather than the end product.

"I think that the artist in me is always searching, always problem solving. I might be struggling but that's not necessarily a bad thing because as artists we are used to working through difficulty or failure. Artists' best works often come from something that has hasn't initially worked so well".

-Angus

"I think as a teacher you need to have some confidence in your ability. You've got to believe you can do it. It requires some bravery".

-Jane

YEAR 2, 2009

Summer Holidays, 2008/2009: Undertake professional development in Digital Imaging.

I was excited about the prospect of teaching only art this coming year. This meant I would be teaching exclusively in visual art and media art, rather than swinging in to teach a couple of lessons then running off to teach English somewhere else. I was so glad to only have to worry about being in the one teaching headspace this year, especially as I'd found myself taking up a number of leadership roles in the school,

such as TCE coordinator,[21] teacher in charge of girls soccer, assistant head of girls boarding and assistant head to one of the school's six pastoral houses.

> My throat tightens around this list as I read it out. I had also started my PhD at this point too. Too much too soon Abs!

I knew I was going to be bloody busy, but I was hopeful that these challenges were opportunities to help further advance my growth and development as a teacher. I figured the more I could do, the quicker I would grow and become settled.

> What? You can't rush these things you idiot. You can't cut corners.

I didn't fancy waiting around for sufficient time to pass to let this happen. I wanted to be more proactive.

I confess to being more than a little surprised that the school actually allowed me, and indeed encouraged me, to take on these roles with only one year of teaching under my belt. A couple of my colleagues indicated their concern at me taking on too much too soon, but having been reassured by senior staff, I had already convinced myself that this would be bit of an adventure year.

Me: ***"I found that during the first two years especially, you end up saying yes to everything because you don't want to disappoint people who are asking you to help out or contribute to whatever they're wanting you to do. Inside my head, I'm like "NO! Don't do it! What the fuck is wrong with you? You don't know how to do that. You don't have time to do that" But, there I was trying to find a way to manage all the things that I'd overcommitted myself whilst settling into teaching. Forget the artwork- No chance of getting anywhere near that!"***

[21] TCE is an acronym for Tasmanian Certificate of Education. TCE coordinator was a shared role with another teacher, and oversaw the pastoral and organisational care of all the grade 11 and 12 students in the school.

Angus: ***"I know. It's rough. You say yes because you don't want to let anyone down. But maybe now when I look back at that sort of thing and I wonder, if I didn't do all that stuff that really pushed me outside my comfort zone, would I be where I am now?"***

Me: ***"That's an interesting point. I guess on the flip side if you are reluctant to take on things at that early stage I would think that the people working around you might perceive you quite differently. Perhaps I wouldn't have evolved in the same way if I didn't put myself out there and accept challenges, by learning in experiences as they threatened to drown me".***

In preparation to teach media art this year, I undertook a creative arts summer school unit in digital imaging over the summer break, which was great on several levels. The feeling of being a part of an art school environment again as a student was surprisingly good. Despite some of the bad memories I had from the end of my last art school experience, I really enjoyed feeling like an artist again, that this was all I did.

> No worrying about marking, writing reports, behaviour management or keeping up appearances in the classroom. Memories of my previous struggles at art school were long gone. It was bliss!

I loved bouncing ideas and exploring and unpacking artworks in the art school context. Come to think of it, we did this within my school environment too. We would regularly spin and bounce ideas about teaching and our own art making. It's funny how you sometimes need to remove yourself from a situation before you can see it fully. I think this is one of the main advantages of working within a community of teachers who also engage in art making.

"When you are working as a teacher, I do think your experiences in art making inform your approach to teaching. When I do my own artwork, I often find myself thinking about how what I'm doing can be applied to my teaching, like 'this would be a great thing to do with my kids!' There is that overlap

always, even though I talked about them being completely separate in a physical sense. There's an overlap evident in your thinking and actions".

-Jane

My teaching colleagues were really interested to hear about what I learned over the summer break down at art school. Pity none of the stuff we covered in the course actually applied to any of the projects my grade 9s would be undertaking in the media art course. My media art teaching colleagues assured me that they would show me what I needed to do prior to having to teach it.

God I hated having to ask them for help all the time.

I don't think they realised just how little I knew about this stuff. I hated feeling so unprepared and incompetent. It was a nightmare. I wished I had more time to fix this gap in my practical knowledge. Even though I had such a lovely time learning down at the art school, it was sickening to realise that the two weeks at art school over the break weren't enough. I should have asked at the end of last year more specifically what the grade 9 Media Art students would cover. Too late now, dickhead.

Damn it! It's bloody hard knowing what questions you *should* be asking.

"One thing I always remember is what Ansell Adams said: 'fortune favours the prepared mind'. I've always remembered it. I think my life is about that – I'm always fairly prepared, and I think in a sense that probably helped me through my early teaching days, because I didn't have a lot of support".

-Angus

Despite not learning any stuff relevant to the grade 9 media art curriculum, I did really enjoy learning some basic image manipulation techniques. I was going to be able to apply what I learned at summer school to my painting practice, so it wasn't a complete waste of time. I realised that it had really only been over the course of the past 18 months that I had started to rebuild my motivation and confidence to try new things artistically. I wondered if this might be in part due to engaging in less art

making over this time; that the break although unintended had been of some benefit. I wasn't sure either way.

In starting to reconnect with my art practice over the past few months, and especially in trying something completely different at art school. I was beginning to see just how timid and safe I really was as an artist. It was a little bit easier to just have a go in the digital imaging course because I had no experience whatsoever working in the medium, and therefore had no existing expectations of the standard of work I should produce. This was a really interesting realisation for me as I considered how often I found myself dealing with students who were used to getting As for everything and were so constrained by the expectation to keep achieving. This was exactly what I was like as a student. Just like me, so many of them would skirt around the pond, crippled by their fear of how deep it might be, and whether or not they could swim. This was all about hiding our weaknesses. Better to not have a go at all than risk exposing the extent of vulnerabilities.

Term one, 2009: Professional self-efficacy.

Hearing about my colleagues making artwork and working towards Masters and PhDs in art had a significant impact upon me. How I would react greatly depended upon a wide range of external and internal contributing factors. I questioned myself all the time. How was my teaching going? Were my students responding positively to what I was teaching them? Had I been doing enough of my own artwork lately and was I happy with it? If I could answer these questions in a positive way, I'd find their discussions of artwork exciting and motivating. I wondered how and where these guys managed to make the time to do so much artwork.

I'd hear stories of their international exhibition openings and our head of department's work getting into private collections. There would be talk about what people were making down at Coralee during weekly "shuffles",[22] and I would often find myself getting really excited by what they were up to. I considered myself so lucky to count these teachers, these artists, amongst my colleagues. They

[22] Shuffle is another word for critique. A shuffle involves people talking about the progress of their work to their peers and receiving feedback from the group.

exemplified everything I wanted to be as an art teacher. They appeared to have struck the magic balance between successfully doing both teaching and art making.

If I was feeling good about my art teaching practice and feeling like my own artwork was "happening", these stories always had a positive impact upon me. Achievements were celebrated in our department. When any of us made the papers, the picture or article would quickly be photocopied and stuck up around the walls of the art room. I noted the appreciation and acknowledgment in our students' faces of what their art teachers were doing. They would ask questions and want to know of opportunities to enter their own artworks into competitions and exhibitions. We would all feed off the positive environment that was fostered in our staffroom, and it would, in turn, drip feed down into our classrooms. When it was like this, it was such an empowering place to be.

> I mean empowering in a motivating and inspiring sense, not empowering in an inflating or egotistical sense.

These times didn't have such an awesome influence on me when I was feeling disheartened or like I wasn't performing well in teaching, art making or both. I considered myself to be underperforming when I wasn't engaged in my own art making, and when I was struggling to negotiate my way through teaching unfamiliar subjects. Hearing these stories during those times of struggle only served to reinforce my inadequacy, like I was punching above my weight. I'd only been teaching for what felt like five minutes, but I wouldn't accept this as an excuse for myself. I knew deep down that my colleagues didn't expect me to perform to the same standard of excellence as they did, but I still measured my success against what was going on around me, regardless of its appropriateness or otherwise. I couldn't help myself.

> Just like 9-year-old Abbey would have done with her horse drawings.

Me: "*The thing I found so frustrating in those first few years of teaching was that you'd get it [the teaching], and then just as quickly as it came together it would fall apart again".*

Jane: "*Well that's the reality, when the teaching is that good and it's all coming together that's not actually the norm. The reality is the ebb and flow of having good lessons and bad lessons".*

Me: "*And I guess I found that as I was learning how to teach, I would get confused about how I was feeling, or supposed to feel when I lost it, that this was just a natural thing, part of that ebb and flow, but instead I'd often find myself thinking "Damn it. I've somehow fucked it up. Why have I lost it? What did I do wrong here?" as opposed to just seeing and accepting that this was just a normal part of how things come and go [in teaching]".*

Jane: "*Yes. That's completely normal, but you know when it's good and everything is working, it's exciting for you, for the students, it's really magical. It's perfect".*

I did find it peculiar how my art and teaching practices were so similar in their demand of me. Even though I had been teaching for far less time than I had been making art, my expectations to perform in the classroom far exceeded my capabilities or experience. I really wanted to put everything into my teaching and do it well, but to do that effectively takes time, effort and full dedication. I had the exact same expectation and approach to my artwork. It was a recipe for disaster in every way.

Me: "*Do you think there's ever a time when they [art making and teaching] can both be at the same level of attention, like an equal level of time and effort for each? I'm getting the impression from my own experiences so far that this is just not possible – one is always in front of the other at different times and for different reasons".*

Angus: *"Definitely not. One is always in front of the other. They cycle around depending on what's happening professionally in regard to your artwork or your teaching work".*

"Every now and then you had to get a piece of [art] work done, and I always found that tricky, like "Oh god, I've got to do a piece of work! What will I do?" And I'd often fall back onto things that were safe and well received, techniques that were safe, but that really meant nothing, that sort of work. In that way, I don't think I was working as an artist really. That was really just working from memory and experience and getting something done".

-Jane

"It is a challenge juggling the two practices [art making and teaching]. I've known people who do their own artwork in the classroom, which I think completely defeats the purpose of the kids being there, because the teacher is focusing on their own artwork and not prioritising their students' learning".

-Angus

"I was always a teacher first. Whilst I was teaching, the artwork was always something I did outside of my teaching. When people asked me "what do you do?" I always said that I was a teacher and I felt really proud of that. I think that sometimes people undervalue that [the teaching]".

-Jane

"In regard to my commercial work as an artist, I probably could have backed that off a bit [when I began teaching], because I was doing way too much, but you know when you start off teaching you're on the bottom salary level and that's not big dollars, so keeping up with the commercial artwork topped me up financially. But yeah, I probably could have backed that off a bit because I really did burn myself out in the first couple of years".

-Angus

Term two, 2009: An altercation in the classroom.

I had a grade 8 visual art class this year. I hated grade 8s. Of my worst experiences during my pre-service teaching pracs, it was always something with shitty hormonal grade 8s. I had my first real behaviour management issue with a grade 8 boy during PE3. You know that feeling where you can physically feel yourself reacting to the

behaviour of a student. Your heart rate rises and feels like it is thumping up inside your throat. Your pulse begins to race, you get the shakes, and all the time you are trying to conceal the fact that you are were either frightened of what was happening in front of you, or blistering with fury. It was so hard to hide it when I was that pissed off.

It was the last period on a Friday afternoon. One of my colleagues had suggested this class could be a bit "testy" today, as they'd had an alternative program up until lunch. Plus they were in casual clothes, which for some reason always makes kids who normally behave very well behave like total arses. They were likely to try to push the boundaries, which I was told "would be good for me". I agreed, and approached this as a positive challenge. I was appreciative of the heads up to prepare myself.

> Yep, I tried to approach it positively, but there's no doubt I was anxious as hell.

"I've always been one to approach this [behaviour management] sensitively. I've seen so many teachers approach this aggressively, and it just doesn't work. It doesn't work at all".

-Angus

The class started off surprisingly quietly.

> The quiet before the storm. Grade 8s aren't usually quiet, even when they are being really good. Shit was about to go down somewhere.

After niggling at each other for ten minutes and passively disrupting those around them, one of my grade 8 boys jumped to attention and unloaded across the room.

Grade eight boy: *" You're such a fuck face, Troy!"*

There it was. Total silence fell across the class. There were a few quiet gasps. In my head, I calmly and firmly told the boy to head directly to the dean's office (in

accordance with the school policy for aggressive swearing). Instead, what came out of my mouth was a tight, whiny shriek to go directly to the dean's office.

Oh shit. I quickly realised my reaction had just made this so much worse.

Me: *"Dean's office. Now, thanks Gus!"*

He apologised profusely and begged to not go. He was getting louder.

I thought to myself: "for fuck's sake, please don't start. Just go".

I knew I needed to get quieter. I felt the blood pumping at temples. My flight reflex was starting to kick in and I wanted to run away. I swallowed and held my ground, fingers shaking. There was no going back from this behaviour. If I let it go then I might as well say: "Okay! Do whatever the fuck you want in my class, mate. It's cool". I couldn't do that.

Quietly and darkly I repeated my order for him to leave. In real time, I knew it only took a few seconds for him to relent, but Christ, it felt like forever. He bailed from the class in a flurry of mumbles, tears and a door slam finale.

Deep breath in. Piss off adrenalin! Now, on with the class.

I released my braced shoulders and began to move about the class again. I think I was standing on my tiptoes the whole time, because I remember my calves aching. Everything that was once deathly quiet started to resume with the typical hustle and bustle to be expected of hormonal grade 8s. I flashed a glance toward the direction of the staffroom just in time to see a head retreat back through the doorway.

Oh no! My fiasco had been witnessed.

The lesson wrapped up in 15 minutes. I entered the staff room and my head of department had a hug and a glass of wine ready for me. I could have cried, but I didn't. I felt like I could have handled that so much better, especially in regard to

how my initial overreaction had worsened the situation. A part of me wished to have the experience again and to react with less "fizz", but a bigger part of me wished to go to my room, go to bed, wake up tomorrow and forget that any of this had ever happened.

My reflection upon the experience over a glass of wine with my colleagues soon told me that yeah, I probably inflamed that situation a little with my initial reaction, but my colleagues told me there is some power to be had in such a thing and that it will remain with me.

Colleague A: "*A few of those kids will remember the day that "Miss Mac cut sick", and that's not necessarily bad at all. You don't want to react like that too often, and you won't need to. You get better and better at managing these things. Besides, it's good for kids to see that you won't put up with crap".*

Colleague B: "*Yup, you've had a bad afternoon Ab, and you can't undo what's happened. But really, how often do we have days like this? We can take some positives from the experience and tomorrow's a clean slate. Give yourself and them a clean slate. You'll feel much better".*

To date, I had been a fairly placid teacher, but I hadn't really had my buttons pushed. What an experience that was! I could see how it was good knowledge to have about yourself, that you are capable of firing up, but in no way did I enjoy it.

Colleague A: *"It's really valuable to have a range of experiences to call upon to help inform the decisions you make when dealing with behaviour issues. You never know how you're going to react until you're in the moment, and there are so many variables. You often surprise yourself, in both good and bad ways!"*

I began to see that everyone has these (or similar) experiences at some point in their beginning years of teaching, and that these experiences enrich your repertoire of how to deal with specific situations. I couldn't believe how I somehow managed to cruise through a whole year before I had such a confronting one! I think what I was most disappointed about with my grade 8s was that I was already on the defensive back

foot because of the shitty experiences I'd had with them during pracs. Turns out if you go in there expecting them to behave like shits, chances are they'll behave like shits. As soon as I found out I was going to have a class of grade 8s, my head of department saw the look on my face and quickly sought to reassure me.

Head of department: *"It's ok Abs, it's ok. They'll be fine. You'll be fine! Really you'll grow to love them. Grade 8 is actually my favourite age to teach! You get to see so much development in such a short space of time. It's really exciting!"*

To be honest, I knew I had bigger issues to worry about than overcoming my silly fear of teaching grade eights. My fear here only served as a distraction to the bigger challenges I was facing teaching a subject in which I lacked so many important practical skills. At least the stress of my situation with my grade 8s came and went. I dreaded my media art class everyday. The poor kids were getting so frustrated with me, as was I.

"I think what it [art school training] develops is specific practical skills, but also a wealth of knowledge of how to deal with people and challenging situations. The practical skills you learn are specific to a particular medium, you by no means get practice across the full range. Then you do your teaching degree and that probably consolidates the learning period that started four years earlier rather than those that go straight into [an] education [degree]".

-Angus

"The reality of teaching in a secondary art classroom means that you suddenly need to know how to do photography, ceramics, 3D … All the various visual art mediums that we find in a classroom. I think being sufficiently prepared for that is the real dilemma. I've never heard of an art teacher with an arts practice so diverse that it encompasses absolutely everything we cover in the classroom. That preparation needs to come from elsewhere, and it would be good if it could be addressed prior to starting off when you really should be allowed to just concentrate on your actual teaching".

-Jane

Term two, 2009: Negotiating unfamiliar territory.

I had only been teaching for just over a year. I knew that wasn't very long, but I thought for sure I must have learnt something useful about being a real teacher during that time. That was until I met my grade 9 Media Art classes. When I first walked into my media art classroom, it was like I'd been dragged back to ground zero, day 1 of PE1. My glaring inexperience shone through, blinding both poor kids in my class and me. It was like being on your first prac, when you've just started planning and teaching classes unaided, without your training wheels[23] on. It was heartbreaking to feel so incapable again. I couldn't sleep and I was a nervous wreck. At nighttime, during those first weeks when I did manage to fall into a fitful sleep, all I did was dream about my media art classes. I would run over what I was trying (and failing) to teach them over and over again. That's where I was at. I was pretty sure what I was experiencing wasn't stress. I could feel distinct and subtle differences between stress and what I suspected to be anxiety. This wasn't stress, as it was entirely counterproductive. I found that teaching stress had its place and purpose. A little bit of stress was critical in helping me manage my time and myself with ruthless efficiency. There was simply no time for me to fuck around.

"In teaching, you've got in and out trays, and there's always something in the in tray. It is never-ending. It is infinite. There is never a clear endpoint with teaching stress, whereas with the artwork, there is an endpoint, a break with each finished piece of work".

-Angus

This was very different. I was an edgy, snappy coil of tense energy. I was irritable and not eating properly, I got terrible stomach pain, and sometimes I could feel my heart-rate fluctuate wildly. I was really down and miserable.

This was such a shit way to be. I did not expect teaching to be like this.

[23] I affectionately refer to my professional experience colleague teachers as my "training wheels".

I endured the kid's frustration with my lack of skills in animation. It was so demoralising to feel this useless in your own classroom. I hadn't really found myself laid bare like this before. I could usually scrap up a performance where I at least looked like I knew what was going on, even if I didn't. For media art, I simply had nothing in the arsenal.

"I couldn't do it [teach high school visual art]. It's not in my mindset or skill set to be able to teach a range of different visual art mediums. I reckon hats off to those that do it. It's incredibly hard".

-Angus

I found myself having to ask my media art teacher colleagues again and again to take me through processes of how to make a simple animation. I felt so dependent, like a total burden. It came to the point where I simply wasn't prepared to put myself through the agony of asking any more stupid questions.

Media art teaching colleague: *"Approach it like you would a piece of your own artwork Abs. Just have a go at making your own so you can familiarise yourself with the process before you teach it. Then you'll be able to anticipate what the kids will find tricky when they come to make their own".*

> Okay, but seriously – who the fuck has time to sit down and get nowhere on the computer these days?

These guys had already shown me the processes more than once. I didn't want to bother them again. Christ! Look how busy they all are! The last thing I wanted was to confirm to my peers that I was not only a terrible media art teacher, but also a whiney, incompetent teacher who needed to be spoon-fed.

> I can't let them know. I wanted to teach more art. I pushed for this and told them I could do it. It surely can't stay this hard for too much longer. Just get through this project.

"Whilst I'm not outgoing, I'm not afraid to ask for help when I need it. I've always been like that, but I know a few friends that would have found that very difficult to go and ask. Then of course, there are those people that think they are doing extremely well with what they are doing when chances are they are not doing well and they are not going to ask for help because it would be seen that they were failing and that's probably a big issue and hurdle to get over. But I think that artist in me is always searching. We get used to failure as just another part of our problem solving processes".

-Angus

"I know from my experience of mentoring a lot of beginning teachers over the years they almost all feel the classroom is where they are going to learn about teaching. I think that is so bad because at some point when they are faced with a really challenging experience, they aren't going to have any idea of how to cope with that. I think a lot more work could be done at the pre-service level to help teachers better prepare themselves to tackle challenges. I don't think schools should shoulder the sole responsibility for that sort of learning".

-Jane

Term three, 2009: An artist in the classroom.

The second part of the year marked a long awaited move from the wet photography and digital labs into more practical, hands on media art learning experiences. I quickly started burying the memories of the worst three months of my life in the classroom beneath the infinite pile of teaching work.

> I was grateful for the busyness in this respect, as it left me less time to dwell on the shitty things.

I did realise a danger within this situation though. I knew that I needed to dedicate time to fully digest what had happened to me before the veneer of time started to gloss things over. Before I knew it, I was moving onto nutting out the next challenge that presented itself, overlooking some potentially crucial learning. I knew that this could be an issue, especially given the likelihood that a key to solving a future

situation was about to be discounted in the hustle of clearing the next hurdle. Having said this, there simply wasn't time to look back, and I was reluctant to revisit the discomfort anyway.

Oh well. I was so fucking over it by this stage I just didn't give a shit.

My grade 9 media art class was starting a unit in stencil art. This was not in any way an area of strength for me, but I had a better idea about this than any other stuff we had covered so far. After some interesting exploration of the premise "Graffiti: Vandalism or Art?" we moved into creating a stencil design for a cover of their imaginary band's debut album. The art department had secured a street artist for a residency at the school for one month, which coincided nicely with the grade 9s commencement of their stencil art project. The artist's name was Emlyn, and he just so happened to be an old friend of mine with whom I completed Honours at art school in 2005. We still got along as famously as we did during our time together at art school. Emlyn spent a double lesson with my grade nines demonstrating stencil cutting and spray painting techniques.

"My printmaking practice has enabled me to demonstrate specific printing processes to students who are interested in or considering doing printmaking. But what I think this highlights is the importance of having a sufficiently broad practical skill base to draw upon to show students lots of different things. It is important for art teachers to have a range of skills in different mediums to call upon. Relying on your own art practice in a specific medium is not enough, and you could also run the risk of your students working like you, or feeling pressured to work like you, which is just awful. If you haven't got the skills yourself, I think it is the teacher's responsibility to do something about it. Bringing other artists into your classroom is one way to address this. That way both the kids and you get to learn the necessary skills".

-Jane

I didn't foresee how powerful it would be for my students to see the friendly and playful banter between Emlyn and myself as artists. I felt like this was the first time this class had a chance to see me as more than just their art teacher – and let's not

forget a shit one at that. I could see how empowering these realisations were for the students and me as their teacher. It wasn't empowering from the perspective of me gaining some kind of power over my students; rather, it was more the students coming to realise and acknowledge the artist in me as their teacher, and the power inherent in that realisation. I think this experience allowed me to regain some credibility in their eyes. I started to feel a shift in their attitude towards me as their art teacher. They were more receptive and, in particular, more attentive to what I had to say.

"There's definitely overlap in the way that my artist and teaching practices inform each other. An example would be how I've passed information to my students about some of the artists I've looked at to inform my own arts practice over the years. I guess that's part of my artist knowledge base".

-Angus

As I mentioned, this method of working was by no means a strength of mine; rather, I worked intuitively alongside Emlyn as an artist, to ensure he had what he needed. This experience allowed me to see the power of the artist in the classroom. I was able to use both my pedagogical knowledge and experience in collaborating with artists to identify when and where to guide the students to concentrate on important procedural steps of working with the spray cans. This was the first time that my annoying boys listened and watched with absolute engagement all year. So these guys actually were capable of being switched on and engaged! If only I could have captured and bottled this.

And so I step back
To scrutinise the image before me
Strokes of heavy paint
Sweeps of subtle glaze
Slices of texture
A composition of complication
Where thoughts as theory and action as practice
Converge and interweave

And so herein I found myself further perplexed by my being a teacher and an artist conundrum. By the end of my second year of teaching, I had experienced my artist in the classroom in a range of guises, and it had confused my teaching as often as it had redeemed my teaching. I had experienced my teaching coming together just as quickly as it would again fall apart. My art practice didn't just happen or come together in the space of two years, so I'm sot sure why I expected my teaching to do so.

Me: "***What I'm gleaning here is a deeper understanding of the separation of practice, and that this separation is okay, that the physical art practice and teaching practice need their own space in order to coexist?"***

Jane: ***"Yes. Otherwise it's just too hard. I always thought that I wouldn't be able to do anything well, I wouldn't be able to teach well if I tried to keep my art practice going. But I also thought that the practice [art] wouldn't be coherent and meaningful if I was preoccupied with teaching. Often I was thinking about it – you do – but it was just physically or emotionally not possible, or sensible to keep them both going at the same time at the start".***

Me: "***And during those first few years of teaching, it just feels impossible sometimes [to keep up the art practice]".***

Jane: "***Yeah. It's really important during those first years to concentrate on getting the teaching to come together, and then after a while you can relax and let your own art practice sneak back in".***

Me: "***That balance can start to happen?"***

Jane: ***"Yeah that balance will start to shift to allow for more meaningful art making once your teaching practice gets sorted out. Having said all this, I do think it's important that art teachers are pretty experienced with their own practice, and hopefully the courses [pre-service] encourage that. They [teachers] really have to acquire some level of understanding of what it is to be an artist before they can deliver quality arts learning".***

"I agree, the art practice is really important to enhancing the quality of your art teaching, but none of that will matter if you can't get your head around the teaching first. It's tough during those first few years. It was really three, maybe four years, before I started to feel like I had a handle on the range of situations that get thrown at you in teaching. If I could have got by financially without doing the commercial artwork in the beginning I would have let it be while I got myself settled in the classroom".

-Angus

"Feel secure in the knowledge that you are an artist inside, and don't let it worry you, the fact that you may or may not get to do much artwork when you start out. Just concentrate on your teaching. Your knowledge as an artist will inform the way that you go about approaching your teaching, but don't put pressure on yourself to produce as much art as you were prior to teaching. You're not going to be able to do that when you start out teaching. Feel good that you know you are an artist inside, and you are so lucky to be teaching something that you can do and that you will do again at some point. Just don't let it [pressure to make art] interfere with your actual teaching career when you are starting out, otherwise you will go mental. Once the stability in your teaching practice comes you can start to re-engage more meaningfully with your art practice".

-Jane

CHAPTER FIVE:
The Critique – Unpacking Our Pictures of Becoming

5: The Critique – Unpacking Our Pictures of Becoming

Finally the paint is dry
I run my fingers over the surface
To see beyond the veneer
Areas of glassy syrup
Run to the edges of rough sweeps
Where stitches work to both hold together
And seek to conceal what lies beneath

But we can peek through

Our stories of becoming have much to say, both to each other and towards the broader understanding of becoming a teacher and an artist. Both in and through the layers of our narratives, a richly detailed picture emerges of how a person can become an artist, and then how that artist can become a teacher. According to Hall (2010), becoming an art teacher is a complex process within which personal and professional identities and practices are required to mesh together. As such, there is much value in examining the specific actions, decisions and consequences that contribute to shaping this process. It was in this way that our individual and entwined pictures reveal much about the critical motivations, challenges, fears and accomplishments that can be experienced along the way to becoming artists and teachers. Such insight is significant given that "the more we know about how students become teachers, and the factors which influence their development, the better we will be able to forge teacher education programmes that are genuinely educative" (Bullough, Knowles & Crow, 1992, p. 1).

I have framed this discussion chapter in much the same way that I would critically determine whether a completed piece of artwork is in fact, finished. In doing so, I was able to draw a resonate thread between art making and research, where a fine line exists between successfully saying what needs to be said, or missing a point entirely. Many hours of my life have been wasted creating paintings and writing drafts only to misjudge where and when the final brushstroke should occur, or when a point has been made most eloquently.

In both research and painting, processes of considering and questioning are necessary to determine what is being said here and how this speaks to and for its intended purpose. As such, this chapter presents discussion of the critical events identified as significant to our becoming artists and teachers as depicted in our storied triptych.

5.1: Revisiting the Research Questions

The discussion unfolds as it would were I determining the success of an artwork, and that is through the careful consideration of questions pertinent to the artwork's intended outcomes. In much the same way that we might explore "what is situated between the actual and the virtual in a work of art" (O'Sullivan, 2006, p. 34), this chapter constitutes a space in which I create an assemblage of my own critical exploration of the triptych. In considering the storied triptych as an artwork, I can "become with them as I am drawn into their compound" (Deleuze & Guattari, 1994, p. 173). In this chapter, I subsequently construct one possible reality "for the realm of future potentialities" (O'Sullivan, 2006, p. 34).

I used the research questions that shape the unfolding of this study to frame my critique of the storied triptych. Although the research aims and questions have already been detailed in the first chapter, it is appropriate to revisit and explain how these questions framed the ensuing discussion here. In keeping with my painting as research metaphor, I perceived the questions as reflecting different mixes of pigment and glaze, with each combination providing opportunities for different outcomes. In the same way primary colours can be mixed to make secondaries, the research questions consist of both primary and secondary questions, with the primary question being:

- How do artist and teaching practices impact upon each other?

In order to burrow further into this primary question, two secondary questions were framed:

- What benefits and difficulties eventuate from maintaining artist and teaching practices?

- How do art teachers who identify themselves as artists negotiate the relationship between art making and teaching?

These research questions were devised to facilitate exploration and address the study's research aims. In this way, they both provide, and perform as, a solid surface upon which to examine how our data converge with the existing body of knowledge. This approach denotes a balanced emphasis on both process and product, whereby the primary question can be perceived as the process, and the important secondary questions operate as the support material used to generate the product.

In working as a bricoleur, careful arrangement of the critical event analysis was combined with insights from existing literature, allowing for reader contemplation of resonances, tensions and paradoxes (Wolcott, 2001). In doing so, the critique pulls together materials from our critical events (what we experienced) and blends these with examples of pertinent research drawn from the literature review (what is already known). This allowed for the criticality of our experiences in becoming artist and teachers to be situated and considered in the context of the existing body of knowledge, demonstrating both "the personal and the social significance" (Clandinin & Connelly, 2000, p. 161) of this study. As such, this chapter unfolds in the same way a curator might offer a catalogue essay for an exhibition, providing an intellectual and contextual picture to enhance and further interpretation.

A thousand words upon a page
A box of empty paint tubes
Content scattered across a surface
What is being said?
What does it tell us?
Let's pull these threads together

5.2: How do Artist and Teaching Practices Impact Upon Each Other?

This first question explores the critical ways in which we (the participants) found our art and teaching practices to impact upon each other. How this question should be approached required careful consideration, given that existing research indicates the connections between art practice and teaching practice "are complex, diverse, difficult to articulate, challenging to implement and do not easily lend themselves to simple impact measurements" (Hall, 2010, p. 103). With these challenges in mind, I unfolded our perceptions of how art and teaching either contributed to or detracted from one another from the position of not seeking one definitive answer. Instead, I set about collating the variety of critical experiential insights evidenced within our stories of becoming. In doing so, I was able to elicit the following themes in regard to how we perceived and experienced art and teaching practices as impacting upon each other: demands, expectations and assumptions, and transferability of skills.

5.2.1: Demands of teaching and art making.

We each detailed specific situations where our art and teaching practices impacted upon each other in regard to their demand for our investment of attention. It is evident that we experienced difficulty in regard to how we could control and coordinate when and where the demand of each practice would increase or decrease. Subsequently, we would often find ourselves in challenging situations where, for example, our art exhibitions would line up with when our school report writing and marking loads were at their heaviest. In the reality of maintaining two separate and independent practices, it was not always possible to avoid clashes or untimely overlap.

Our pictures indicate the perception that the demands of art making provided distinct points of closure at the end of a project. A sense of value for the concrete sense of accomplishment that came with each piece of finished work for exhibition or sale is also apparent. The stress that came with meeting deadlines for artwork differed from the stresses associated with the demands of teaching. This may be due to increased sense of control we had over our art making commitments, where we would agree to exhibit, or plan to submit a piece for a competition. This differs from the demands of

teaching where deadlines for, as an example, reporting and planning, were often predetermined and imposed by heads of departments or other senior staff in the school. It is evident that part of coping with the demands of each practice was being able to recognise our accomplishments and acknowledge distinct endpoints for times of increased demand. In art making, we could delineate these with exhibition openings, sales and submissions of work for prizes, whereas with the teaching, the completion of one task would often result in the creation of several others.

Our pictures of becoming infer that it was harder to realise points of closure in regard to teaching demands than for our art making. This is evident in our shared perception that the demands of teaching were ever present, despite varying in intensity. A distinctive feature of our experienced demands of teaching included a perception for the demands of teaching to "snowball", whereby in order to meet deadlines for report writing we would need to complete marking, and before we could mark, we would need to ensure all students' work was completed and submitted. There were times when this chain of demand was such that it would allow for little, if any, engagement in art making. Wherever possible, we would attempt to organise our art making goals and commitments around times when we expected the demand for intensive tasks such as completing marking and report writing would be increased. However, it is clear that these times could be difficult to determine, even for Jane and Angus with their years of experience of working within particular schools. Our triptych indicates how this was especially hard to negotiate during our first years of teaching practice where the school program and calendar was unfamiliar both in their expectations and fluidity. What our experiences indicate here is that despite best efforts to organise around times where we suspected teaching demands to peak, a degree of flexibility on the part of the artist was essential and sometimes inevitable.

5.2.2: Expectations and assumptions.

As beginning teachers, we each experienced dissonance between what we expected and assumed, and what we experienced in starting teaching. For each of us, the shock of realising this had implications for both our art making and our teaching. For me, the expectations I placed upon myself to perform in the classroom to the

standard of my experienced colleagues adversely affected both my teaching and art making practices. This is indicative of what Feiman-Nemser (2001) describes as a potentiality for beginning teachers to enter into professional practice with unrealistic expectations of competence. Competence in practice or resolved professional identity is not something that is bestowed upon us with our academic testamur at the conclusion of an education degree (Hoffman-Kipp, 2000).

Even though my art practice received limited attention during my two years as a pre-service teacher, I perceived it as being well established in comparison to my beginning teaching practice. As such, I expected to be able to resume my engagement in arts practice and professional output at the conclusion of my teacher training. With my art practice reflecting the consolidation that comes with over four years of exclusive attention to practice, and my two-year intensive teacher-training program, I mistakenly perceived my teaching to be at a comparable level of competence. What this infers is that I did not genuinely understand how teacher professional identity and practice require "intersection of personal, pedagogical, and political participation and reflection within the larger socio-political context, such as a school" (Hoffman-Kipp, 2000, p. 153). In exploring the criticality of this realisation, my perceptions of competence were likely furthered by my achievement of outstanding internal and external results throughout my pre-service teaching degree. Despite the success I experienced during my pre-service training, my experiences of beginning teaching indicate a superficiality of proficiency, which may have contributed to lulling me into a false sense of resolution and competence in practice. This, in turn, manifested as complacency upon beginning teaching, and a tendency to form unrealistic expectations of what I should be able to achieve within both practices.

My perceptions of competence do not necessarily indicate arrogance, although it may be interpreted as such. As a beginning teacher, having vested so much time and energy into becoming a teacher, I naively assumed the immediacy and success of this experience ensured I was adequately prepared for the reality of teaching – that the hardest part of the journey was behind me. Feiman-Nemser (2001) agrees that such taken-for-granted beliefs about teacher competence can "mislead prospective teachers into thinking that they know more about teaching than they actually do" (p.

1016). My experiences of negotiating the demands of art making and teaching as a beginning teacher exemplify the unrealistic expectations that can be held by pre-service and beginning teachers as indicated by all three of us. We each infer that our expectations of how we would continue or balance expectations for art making whilst beginning teaching needed to be reconsidered upon entering the reality and responsibilities of our teaching. This further highlights the complex predicament for beginning art teachers who, while negotiating and establishing professional practice, might not only be expected to "insist upon high standards of performance from their students, but also be able to perform to that level themselves" (Huddlestone-Anderson, 1981, p. 46).

Our pictures of becoming indicated how such expectations were detrimental to our beginning teacher professional self-efficacy as we transitioned from pre-service to professional practice. It was not sensible for us to expect to maintain or quickly resume high levels of professional art output whilst settling into beginning teaching, and it was similarly unrealistic for us to expect to perform to the standards of teaching demonstrated by our more seasoned colleagues. The implications these expectations and assumptions had for our art and teaching practices was that we felt over extended in our transitioning from pre-service to professional practice. In trying to do "too much too soon", we each experienced moments where we felt the quality of both our art making and teaching suffered which, in turn, contributed to periods of low morale. This highlights the criticality of times when beginning teachers are in the process of transitioning from pre-service to professional practice: "putting values and beliefs into practice … making real decisions about how to teach based on pre-service professional knowledge" (Churchill et al., 2011, p. 15) and testing the solidarity of this knowledge.

5.2.3: Transferability of skills.

Our pictures of becoming detail situations where the impact of art and teaching practices centred upon our identification of skills and activities within each practice that we deemed reciprocal or transferable. It is evident that we perceived the enactment of transferability between our art making and teaching as having the capacity to positively impact upon both practices. Jane described how, in doing her

own printmaking work, she would often find herself thinking about how her particular ways of working could be taught or would be appropriate and interesting for her students. This illustrates how Jane would often be thinking of her art teaching whilst engaging in art making, indicating inherent connectivity between her teaching and art making practices. In doing so, Jane was fostering reciprocity between her art making and art teaching. What this exemplifies is how teachers can look to their artistic pursuits and activities in order to find ways of enriching their pedagogical approaches to art teaching and how to construct more meaningful learning environments (Graham & Zwirn, 2010).

As beginning teachers, the struggle to enact connectivity between art making and teaching is evidenced within our pictures of becoming. Both Jane and Angus indicated that their capacity to effect this transferability was an ability that increased and became more instinctive as they settled into their teaching practices. We agreed that although this had the capacity to positively impact upon the quality of arts learning we could offer, it could also negatively impact upon us in beginning teaching. It is evident that I too struggled to consciously discern how and where my approaches to art making could best serve me in the classroom and I became frustrated, reflecting another example of a beginning teacher's propensity for expectations of competence which exceed their capabilities (Feiman-Nemser, 2001). In this way, our pictures of becoming reflect the difficulty a beginning teacher can experience in regard to how they transfer skills and understanding between artistry and pedagogy during the first years of professional practice (MacDonald & Moss, 2013). Irrespective of our years of working as artists and teachers, it is evident that our capacity to enact reciprocity between our art and teaching practices had implications for our capacity to refer to each practice to aid in our tackling of challenges.

Given their degree of establishment in practicing as teachers and artists, Jane and Angus were able to offer much more concrete examples of how they facilitated transfer between art making and teaching. Angus described how he would often look to his arts practice for ideas of how to recapture his class and get them back on track. For example, in demonstrating the editing processes of a digital image, Angus would often use an example of his own artwork and deconstruct it with his students. He

explained how this was not about showing the kids "look what I can do"; rather, it was through deconstructing a product of professional practice that he could demonstrate how a finished digital art product is constructed. What this exemplifies is how a teacher's professional art product can be used within the classroom context to enrich learning.

Jane similarly described the transfer between art making and teaching as being reciprocal, noting how, in perceiving art making and teaching as a two-way exchange, teaching could be very inspiring; how students given direction and ideas could often return the favour to the teacher. This is indicative of the important role students can play with regard to enacting transfer between artist and teaching practices, enabling them to reflect upon and make meaning of experiences in and through practice (Carroll, 2006). Jane always found teaching to be really exciting in this way and, as such, illustrates how the experiences a teacher has as an artist have great potential to expand possibilities of what to do and how to do in the context of visual arts learning in the classroom (Graham & Zwirn, 2010).

Our pictures of becoming indicate that the impacts our teaching and art practices had upon each other had great potential for reciprocity; however, our ability to enact this was highly dependent on the balance of competence across our artist and teaching practices. The skills of negotiation through which we could "articulate and continuously reappraise their art practice and, at an appropriate stage, use that practice to inform their teaching" (Hall, 2010, p. 103) depended largely upon our capacity to make meaningful and concrete connections between the two. As such, our first three years of beginning art teaching practice reflect a time during which this reciprocity was incredibly difficult to achieve. It is evident that we firstly needed to feel settled and confident within our teaching before we were able to enact genuinely purposeful connections between our art making and teaching. Discussion of the two remaining research questions elicits deeper insight into how and where these connections can be made.

5.3: What Challenges and Benefits Eventuate from Maintaining Artist and Teaching Practices?

In exploring the impacts teaching and art making can have upon one another, a series of benefits and difficulties emerge as critical to how the two practices interacted for us. Although the perceived benefits of engagement in artistic pursuits by art teachers has been acknowledged in other studies (Astin, 1993; Kind et al., 2007; Zwirn, 2002), the specific ways in which teachers and artists can realise these benefits requires further investigation and elucidation (Hall, 2010). What this section of the critique unfolds is an exploration of the specific challenges and benefits we identified as being critical to our performance as teachers and artists. Three overarching contributing factors were deemed critical in regard to the benefits and challenges we experienced in becoming and being artists and teachers: the ways in which artistry and teaching contributed to our sense of credibility and competence in both practices, the significance of problem solving, and our capacity to find and/or make time for each practice. Within this study, challenge is perceived as having the potential to be both positive and negative in nature, where a benefit may emerge from a negative experience, or a disadvantage may emerge from a positive experience.

5.3.1: Sense of credibility and competence.

Our pictures of becoming denote that having an artist practice concurrent to our art teaching enhanced our perceptions of credibility in our teaching practices. These perceptions of credibility were self-perpetuated, but we also perceived our students to respect the fact that we could "walk our talk". Our pictures of becoming indicate that our perceptions of competence in practice varied depending on our years of experience in teaching, and that this benefit of credibility served different purposes for us depending on our years of experience. We agreed that, as art teachers, our engagement in arts practice was especially important with regard to how it helped nurture our sense of professional confidence and competence as art teachers. What this reflects is how teachers' experiences as artists can enhance their sense of professional competence by giving them a basis through which to better appreciate

their students' artwork and to orient students toward more significant and meaningful art contexts (Graham & Zwirn, 2010). Jane described how, for her, maintaining an arts practice alongside her teaching instilled in her a sense of having more to give to her role as an art teacher. It also challenges the misconception indicated by Graham and Zwirn (2010) that "real artists would not teach" (p. 7). She indicated that her students respected and appreciated her role as a dual practitioner that, in turn, helped foster an environment for learning that was built upon mutual respect between artist, teacher and student. This elicits how dual practices in art making and teaching can be significant to helping teachers better understand and therefore respect students' "personal languages, cultures and interests and consider how these connect with the world of art" (Thornton, 2005, p. 169).

Jane suggests that a teacher who can teach well whilst also working as an artist is terrific, however engagement in arts practice alone did not equate to successful pedagogy. Rather, we believed that our artist practice augmented our sense of credibility and competence through our proficiency in particular practical art skills and techniques as opposed to improving our pedagogy directly. As our pictures of becoming affirm, the skills inherent to teaching must not be underestimated. It is not simply a case of "if I can do it well [make art], then I can teach it well". As such, Angus described teaching as an art in itself, with its own set of essential skills and qualities that, although sometimes complementary, were often entirely distinct from art making. What this infers is our value for art making with regard to art teaching; however, as teachers we required opportunity and encouragement to genuinely understand the importance of the skills inherent to both in order to refer to these within our work (Eisner, 1995).

We agreed that our ways of working as artists provided us with diverse ways of thinking that allowed us to be more creative in the ways we would engage and motivate students. Our capacity to enact this had positive implications for our sense of competence in art teaching. Angus noted that this was not about the teacher making artwork in the classroom, which he describes as completely defeating the purpose of students being in class, because the teacher is focusing on their own artwork and not prioritising their students' learning. This was more about *thinking* like an artist in the classroom, rather than actually being one. Jane inferred that this

approach demonstrates awareness for how her own approaches to making art informed her approach to teaching, and the artworks she subsequently encouraged her students to do. We realised that these connections were incredibly hard to conceive whilst we struggled to establish ourselves in beginning teaching practice. Our experiences reflect how exploration of the ways our behaviour as artists permeated our pre-service teaching might have allowed us to better realise connections between our art making and teaching in beginning professional practice. We felt that an increased emphasis upon exploring and identifying synergy between artistic and pedagogic knowledge through the sharing and collaborative contemplation of stories of experience would be an effective means of encouraging this connectivity.

Teaching and art making are both shaped and determined by personal experiences, individual approaches to practice and unique dispositions. In this way, teaching and art making alike can be perceived as emerging from our inner lives, where we can teach who we are (Ayers, 1993; Palmer, 1998). Angus found that his students benefited from increased relevance and purpose in what he taught them when they knew that what he was teaching them was grounded within his own experiences of professional art practice. He described this as the difference between showing his students "this is how I do it and just one of many ways it can be done", as opposed to simply telling students what to do. Jane and Angus indicated the belief that such insight into approaches of grounding art teaching within examples of real experiences in art making would be useful for pre-service and beginning art teachers. As the beginning teacher within our pictures of becoming, I can concur that the knowledge of my background in painting and drawing was useful in enhancing my confidence in teaching these areas, but understanding how and where my artist practice could enhance my teaching more broadly was where I was lacking. My experiences are indicative of the conflicts of interest and confusion regarding roles, identities and practices that can characterise a beginning teacher's first years of professional practice (Feiman-Nemser, 2001; Thornton, 2005). Despite not fully understanding how and when to best apply my understandings as an artist in the classroom, during times of self-doubt I often took solace in the knowledge of my ability to make art. I found this affirmation to be important to helping me believe in my ability to teach other people how to make art. As evidenced in our pictures of

becoming, my experiences as a beginning art teacher exemplify why "the early years of teaching can reflect a phase of relatively developing or reduced sense of efficacy for teachers" (Kitchin, Morgan & O'Leary, 2009, p. 45). Our pictures of becoming reveal explicit, diverse and detailed examples of how artists and teachers use experiences inherent to arts practice, and how such experiences may be used to bolster a sense of professional credibility and competence in beginning teaching practice.

5.3.2: Aptitude for problem solving.

Our pictures of becoming elicit how our practices and experiences as artists enhanced our creative problem solving skills. We each looked to the problem solving approaches we would use within our respective arts practices and would apply these skills to the context of our art teaching. We perceived the approaches to problem solving inherent to our artist practices as being beneficial to how we would negotiate challenges encountered within our teaching. What this reflects is how the expressive tools and concepts of art processes can be used to realise new ways of thinking, imagining, communicating and making meaning (Wright, 2003). To extend upon what processes can be used within the context of a specific situation, Angus likened how his artist self was always searching and looking for interesting and challenging problems to solve. In other words, he was describing how, as an artist, he would often be struggling, but that this was an important part of how he would work his way through difficulties or failure. Angus suggested that his experiences of his most satisfying creative works often resulting from failures, or attempts that had not initially worked well, were critical to informing how he tackled the challenges he faced in the classroom. In this way, his experiences as an artist helped him to be persistent and patient in his approach to overcoming obstacles, such as students' reluctance to engage, and allowed him to better recognise when something was not working well and devise ways to approach the challenge from a different angle.

We each indicated that our experiences working as artists provided us with a diverse range of tools and strategies for solving problems, and that an important part of our capacity to do this relied upon our attitudes towards problems and challenges. Our pictures of becoming infer that part of being able to recognise the applicability of our

artist problem solving skills to situations in teaching relied on our tenacity to face challenges, rather than be restricted by them. We recognised that the things we did as part and parcel of our artist practice were things that were beneficial to student learning, such as collaboratively forming alternative solutions to problems, being persistent, adjusting something after making a choice and taking responsibility for decisions (Rabkin & Redmund, 2006; Sinclair, Jeanneret & O'Toole, 2009). In discussing the implications of our attitudes with Angus and Jane, it became evident that we shared a perception that a negative attitude could quickly permeate everything we did. We recognised how this was entirely counterproductive to solving problems but also how, during times when we felt especially overwhelmed by the pressures of our practices, this positive attitude became increasingly difficult to maintain. It is evident that although I could recognise the benefits of a positive attitude towards problem solving, I found it difficult to maintain during my first years of teaching. Angus and Jane indicated that their ability to maintain a positive outlook and tackle challenges was reflective of their galvanising resilience over years of experience. As such, we indicated that it in beginning teaching the support and guidance of experienced practitioners or mentors played an important role in boosting our capacity to "steer the course".

It is also evident that our experiences as artists enhanced our ability to respond positively to criticism in both art making and teaching. We each agreed that an artist's capacity – especially in beginning teaching – to not be taken aback when people questioned our approaches and methods was critical to how we evolved as teachers. We felt our experiences as artists allowed us to perceive problems or challenges more objectively, and as such we were less likely to feel wounded by such experiences. This was largely due to the extensive experience we had in receiving criticism and using it in positive, constructive ways during our time at art school. As a result, we felt better positioned to perceive challenges as providing opportunities for creative stimulation and engagement, which, in turn, benefited our pedagogical development and development of teacher resilience.

Despite the differences evident in our teacher training backgrounds and our years of experience in teaching, we shared some commonalities in how we enacted problem-solving strategies inherent to artist practice within the context of our classrooms.

One such example was the manner in which we would respond to the criticism of our artwork, particularly during the times we were engaged in formal tertiary arts learning, such as at art school. A commonality we shared was the way in which we spoke of managing criticism, where we each indicated a predisposition to respond rather than react. We agreed that this predisposition resultant from our experiences in arts learning was beneficial to our teaching. What this denotes is how our experiences of receiving and responding to criticism in the context of our art making positively shaped us to respond constructively in how we managed criticism in learning to teach. This is a valuable insight into the specific benefits such experiences in art making can provide teachers, as a teacher's capacity to use criticism constructively is purported as being "critical to teacher resilience, where the teacher needs to be able to elicit constructive learning from situations that have the potential to be challenging" (Masten, Best & Garmezy, 1990, p. 425). In this respect, our pictures of becoming expand upon the specific benefits our experiences in art making had in regard to how we conducted ourselves in teaching.

Whilst we each experienced discomfort in learning how to interpret and respond to criticism within the context of our arts learning, we were able to see how this experience ultimately benefited us positively, as both artists and teachers. This is particularly transparent in my suggesting that there are fewer things being more deflating than someone's lacklustre response to a piece of artwork or project in which you have vested much care and effort. In this respect, our pictures of becoming exemplify the outcomes of embracing criticism as opportunities to "adapt to new situations and look for possibilities, not problems" (Carillo & Baguley, 2011, p. 61). Being prepared to engage in and learn from criticism emerged as significant to our perceived ability to interpret and use criticism to the betterment of both our teaching and art making. It is clear that we perceived this ability as significant to how our artist and teaching practices could impact upon each other.

5.3.4: Finding and/or making time.

Emerging as critical for each of us as we sought to become (and be) artists and teachers, was the challenge of finding and giving sufficient time to both practices. We each noted how both art making and teaching were both incredibly time hungry

practices and professions. The fact that professional teacher identity "becomes more complex and integrated over time as the cycles of action and reflection build upon each other" (Dotger & Smith, 2009, p. 164) had significant implications for how we perceived and managed time for teaching and art making. There are extensive bodies of research already highlighting the detrimental effects that constraints such as time can have upon the quality of teaching, (Corcoran, 1981; Gordon & Maxey, 2000; Gratch, 1998; Huberman, 1989; McIntyre, 2003; Tait, 2008; Veenman, 1984). The impacts time can have upon artist practice are similarly well documented, with Throsby and Zednik (2010) reporting it "being a widely known fact that artists in general spend less time on their creative practice than they would like" (p. 41). Our pictures of becoming further contribute to the known limitations and constraints time can have on art making and teaching by elucidating how our perceptions of time, or lack thereof, impacted upon our prioritisation and use of time across both practices.

Despite the differences evident in the ways we worked as teachers and artists, commonalities also emerged within the ways we perceived and tackled this challenge. It is evident that time affected both our artist and teaching practices individually, and shaped how we would interrelate and make connections between the two. During the latter part of her career in teaching and art making, Jane was surprised by her capacity to produce as much artwork as she did whilst teaching, however she does indicate how, in retrospect, she perceived her professional arts practice as not having the depth that it now has since her retirement from teaching. She believes that although it may "have looked the part", it was lacking the resolution and integrity that full-time attention now allows her to achieve. As our pictures of becoming reveal, Jane still managed a highly successful professional artist practice while teaching, which included gallery representation both within the state and nationally. She was running a gallery full-time, teaching full-time in a large art department and started postgraduate study, all whilst meeting demands for production of artwork for exhibition. She revealed that in order to achieve this, the reality was that "something ends up getting trimmed somewhere", and inevitably, if you are not prepared or able to reduce your output expectations, it is often quality or depth in practice that is easiest to skim. We agreed the practice that we would consciously choose to "skim" in such situations was always the artist practice, but

we did acknowledge how, in beginning teaching, we might have also inadvertently found ourselves at times neglecting the quality of our teaching.

My inability to understand the criticality of allowing adequate time for my teacher self to habituate is reflective of my inexperience as a beginning teacher; however, it also resonates with broader observations of beginning teacher behaviour. My experiences mirror Hatfield Montana and Deffenbaugh's (2006) inference that the formation of any professional identity and practice occurs within and throughout a career of experiences. It is evident that despite knowing this, and being reminded of this in beginning teaching, it did little to pacify the unease and frustration that plagued me as I struggled to keep up with the demands of teaching and art making. An issue for me was not being able to fully digest the significance of experiences before the veneer of time started to gloss things over. In reflecting upon the challenges I experienced in the classroom, such as managing student behaviour or connecting with my genuine artist self as opposed to my idealised artist self, I slowly began to understand the significance of making time to think more deeply about my experiences in practice. Despite this emerging realisation, it evidently remained a challenge as I was rarely able or prepared to allow time to fully apprehend situations and what they meant for my development as a teacher.

Our pictures of becoming provided examples of how I would often quickly move onto "nutting out" impending challenges before fully understanding the significance of passed events. Subsequently, I would often overlook or skim over potentially crucial learning. As a beginning teacher, my focus would often shift to what Hamilton (2003) describes as *surviving* as opposed to *understanding* how to improve practice. Hamilton (2003) suggests that even the most positive student teaching experiences are often not enough to take the edge off the pressures faced during the first year of professional teaching practice. Consequently, the first year of teaching has the potential to be a challenging year to survive. For us, we agreed that our experiences beginning professional teaching practice were further problematised by the fact that we struggled to find time to reflect upon and examine our actions as we transferred theoretical understandings to the physical classroom context. We were also often reluctant to allocate time to revisit the discomfort of confronting situations, especially if we felt unprepared to make appropriate sense of it. As such,

our experiences indicate a propensity to be overwhelmed by a perceived inability to attend to our own learning, and this is when we would find ourselves most likely to "teach to survive" as opposed to developing best practice. In this way, our pictures of becoming elicit why time is essential for beginning teachers to be able to make such assertions, elaborating upon some of the major obstacles that limit how beginning teachers can best develop the integrity of their practice (Feiman-Nemser, 2001).

My own experiences reflect how time and space became of critical importance to my perceived successes and failures during my first years of teaching. Our pictures of becoming reveal the degree to which I completely underestimated the time and space I should have dedicated to evolving my confidence and competence as a teacher. This is indicative of how experiences of teaching, learning, students, and subject matter can impact upon how the beginning teacher interprets ideas and practices encountered in beginning teaching (Lortie, 1975). Feiman-Nemser (2001) warns that such beliefs may mislead prospective and beginning teachers "into thinking that they know more about teaching than they actually do, and make it harder for them to form new ideas and new habits of thought and action" (p. 1016). For me, our pictures of becoming exemplify where my perceptions of competence stemmed from, where my ability to write convincing essays in which I could demonstrate complex thinking about being a teacher led me to assume I could walk into a classroom and apply such understanding.

The intensity and demand of my two year pre-service teacher preparation distracted me from my lack of engagement in art making, however upon concluding my teacher training, a sense of disparity between my art making and art teaching emerges as evident. We agreed that my experiences demonstrate our shared perception that a lack of time can contribute to a disconnection with our truth, and from the passions that brought us into teaching (Palmer, 1998). Jane and Angus experienced similar disconnection to their arts practice in starting teaching, although for Jane this was a more deliberate decision, as she believed she would not be able to teach well if she tried to keep up her arts practice. She felt confident in her ability to resume art making once she was settled into teaching. Jane indicated the belief that if she had tried to keep both art making and teaching going at the same momentum,

both practices would have ultimately suffered. In this way, Jane's approach to beginning teacher showed a depth of maturity and realism that my own approach was lacking. In beginning teaching, Angus also chose to reprioritise his commitments to only existing commercial art clients over his own personal artistic pursuits. If he could have got by financially without doing the commercial artwork in the beginning, he indicated that he would have let it be whilst he settled into managing the expectations of his classroom. The demands of our new teaching roles meant we each had less time and energy to dedicate to art making, and as such, a renegotiation of our priorities towards art making was necessary. Our pictures of becoming illustrate the different reasons that motivated and prompted our decisions to prioritise our beginning teaching practice over our art making, although for me, this was a decision I evidently struggled to accept.

Angus agreed that finding and managing time as an artist and teacher posed a challenge, but he also perceived this as being just another feature typical to working as an artist and a teacher. Our pictures of becoming confirm and illustrate the ways teachers and artists alike become familiar with working under and within the constraints of time (Tait, 2008; Throsby & Zednik, 2010) – a reality of our experiences in both professions. We agreed that we could easily teach or make art full-time and be incredibly busy in doing so. Angus suggested a preference for being busy as being in his nature, and it was in this way that teaching and art making were particularly well suited to him. Angus used to work in analogue photography, which meant long hours in the dark room, but the freedom of digital photography now allows him much more versatility in both teaching and art making. He also noted that technological advancements in his medium of digital imaging meant that he could easily work late into the night doing reports on the laptop, or be spending time with his family while editing images on the iPad. It was in these ways that Angus suggested he was able to make increasingly better use of his time throughout the course of his careers in both teaching and art making.

In starting out teaching, it appears I convinced myself that the distance I created to my arts practice during teacher training contributed to the struggles I experienced in settling into teaching. A lack of time undoubtedly contributed to my inability to resume and perform many of my activities as an artist; however, the real issue with

regard to my struggles in teaching was not allowing appropriate time and attention to establish myself in the classroom. Although frustrated by the challenge of effectively managing my time to allow for meaningful engagement with both art making and teaching, an unexpected benefit appeared to emerge from my disconnection with art making. Upon eventually reconnecting with my artist practice, I found that I had become freer in my willingness to experiment. The break I had created from engaging in artwork actually allowed me to be less bound to my old and familiar ways of working.

As evidenced in the stories of becoming from my time at art school, I relied heavily on the direction of my tutors in regard to my own art making. Subsequently, I lost all confidence in my ability to make decisions about the direction and intention of my artwork, and I contracted creatively within this dependent and constricted way of working. Given how fixed in my approach I had become over several years of practice at art school, the time that lapsed between my bouts of serious art making during my pre-service and first years of teaching allowed this constriction to release. This chance outcome resulting from restricted time had a range of positive implications for my artist practice, such as increasing my willingness to explore unfamiliar tangents of my existing practice, my preparedness to experiment with different mediums and ways of working in my specialty medium of paint. What I initially perceived as negative aided my recovery of self-belief in my expressive competence and potential (Bernstein, 1996; Burke, 2006; Hall, Thomson & Russell, 2007). Further to this, my artistic interactions with students in the classroom encouraged me to experiment again, as I was inspired by their carefree preparedness to try new things. Retrospectively, the time constraints that the pressures of beginning to teach placed upon my attention to my own artist practice proved critical, as they created an opportunity for me to make concrete connections between classroom art making and my approaches to art making. Accordingly, I was able to realise how the challenge of time constraints eventually encouraged me to reimagine my ways of working as an artist and a teacher.

The time limitations we experienced in becoming and being artists and teachers had implications for our capacity to engage in ongoing professional learning. In Australia, many artists specialise within a particular way of working in visual art

mediums post formal art school learning experiences (Throsby & Zednik, 2010). This is evidenced in the point that none of us knew of any art teacher with an arts practice so diverse that it included absolutely everything we needed to cover in the art classroom. Our pictures of becoming infer a shared belief that those teachers who had engaged in art school learning were likely to have explored different mediums in their pursuit to identify their preferred medium, but this exploratory experience did not necessitate sufficient depth of practice across the full range. Opportunity to experiment usually decreases with each year of an undergraduate art degree as the student works towards choosing and working in a Major and sometimes a Minor medium (Throsby & Mills, 1989; Throsby & Zednik, 2010). What this infers is that a significant proportion of secondary art teachers enter into art teaching with a recognised tertiary qualification in art making, but it is likely that many art teachers will have specialised experience in specific areas and limited or exploratory experience of working across remaining visual art mediums. Our own experiences of entering into teaching reflect this depth of specialisation in one or two particular areas, and only limited depth across the breadth of visual arts we would expect to encounter in the secondary art classroom. The challenges inherent to realising and overcoming the limitations of breadth and depth of practice are therefore recognised as being critical to our development as art teachers. The constraints of time in beginning teaching significantly impacted upon our ability to address areas of insufficient depth through limiting our opportunity to source and engage in professional learning.

This section has elucidated the challenges and benefits we conceived as being critical to how we maintained artist and teaching practices. Emerging as significant are the sense of credibility and competence we felt our artist practices brought to our teaching. I have also highlighted some of the positive implications our experiences in teaching brought to our artist practices. It is apparent that the approaches to problem solving inherent to our art making practices significantly benefited how we approached the challenges of teaching, especially the difficulties we encountered in beginning teaching. These benefits sometimes eventuated from less than positive experiences, such as our capacity to respond constructively and creatively to criticism, a skill that emerged from our experiences of enduring confronting critique sessions at art school. Time was similarly realised in its capacity to both restrict and

enhance how we worked as artists and teachers; however, it is evident that we each accepted and sought to work around the constraints time (or lack thereof) presented as inherent to our working as artists and teacher.

5.4: How do Art Teachers who Identify Themselves as Artists Negotiate the Relationship between Art Making and Teaching?

The existing picture provided by the review of literature for this study indicates a need for more comprehensive detailing of the specific difficulties beginning art teachers might expect to encounter as they negotiate "the complex relationship between artist and teacher whilst establishing their identity within the secondary art classroom context" (Hall, 2010, p. 103). With this need in mind, this section of the chapter discusses the key determining factors we perceived as being critical to how we negotiated the relationship between art making and teaching. Graham and Zwirn (2010) suggest that the ways in which artists and teachers attend to the negotiation of relationships inherent to their practices have implications for how they observe, envision, express, reflect, explore and understand the intricacies of contemporary art teaching practice. As such, this section canvasses five distinct factors that our pictures of becoming indicate had critical implications for the relationship we negotiated between our art making and teaching: reflection, balance, collaboration, caution and acting.

5.4.1: Reflection.

Our pictures of becoming demonstrate our value of reflective practice as an important strategy in helping us to negotiate the relationship between art making and teaching. As such, our experiences resonate with the already extensive body of literature that highlights the significance of reflection to aid the development of teacher professional identity (Brookfield, 1995; Romano & Gibson, 2006; Unrath & Kerridge, 2009; Zimmerman, 2009). In exploring our experiences, an opportunity emerged through which we were able to look further into the reflective strategies we enacted as artists and teachers. In doing so, the specific ways in which reflection allowed us to negotiate a relationship between art making and teaching are revealed.

Although reflection aided our development as teachers and artists, it also contributed to perilous situations and less positive outcomes in regard to how our artist and teaching practices at times worked both for and against each other.

We each indicated a perception that reflection was critical to allowing us to think purposefully about what we wanted to do, what we did and why, as artists and teachers. Through reflection, we were able to elicit much clearer insights into our motivations and intentions. Jane noted how easy it was to not allow sufficient time for meaningful introspection, as she was always so busy. She described how, in not making time to reflect on decisions and actions, she could find herself falling into a mindset where she would "do shallow things" in her art making and teaching that she knew would work, such as relying on "quick tricks". We each alluded to the risk of succumbing to quick trick approaches to teaching and art making, where what we presented might look good but lacked substance, purpose and integrity. We agreed that we felt most risk of such behaviour during our early years of teaching, when we confronted challenging situations that required swift and decisive action. In such situations, we each indicated that there was often little time to think and reflect upon options in order to discern the best possible course of action.

Our pictures of becoming present a consensus that quick fix approaches to teaching and art making have no real integrity and brought little satisfaction to us as teachers or artists. Jane believes that situations in which she felt pressured to cut corners were ultimately very bad for her self-efficacy, as they would more often leave her feeling that she was not able to give real merit to her teaching or her art making. Angus's experiences infer similar frustration where he, at times, felt resentment towards either practice when he perceived them as snatching time away from each other. In this way, our pictures of becoming indicate that maintaining a healthy sense of satisfaction with the progression of both art making and teaching was imperative to how we negotiated a positive relationship between the two practices. Further to this understanding is the indication that our sense of satisfaction needed to be measured realistically with regard to how established we were in our teacher and artist practices at a particular time. It is evident that in beginning teaching, we shared the belief that it was counterproductive when we felt pressured to perform at the levels of our established peers. We agreed that trying to do so had the potential to

negatively impact upon our tenuous confidence and self-efficacy (Carillo & Baguley, 2011).

Angus perceived that reflection was critical to his ability to successfully organise art making around his teaching, and vice versa. He also explained how he felt reflection was pivotal to his ongoing development as a teacher and artist, as it allowed him to remove himself from the immediacy of his teaching and art making and become more objective. Through reflection, Angus would try to enter into the situations of his students, consider how they were responding to him, and what that might reveal about how they felt about him as an artist and their teacher. We each inferred how within our artist practices, we were predisposed to thinking critically about what our artwork communicated, and we would often measure the effectiveness of our communication through the reactions and responses it elicited. In this way, our predisposition to think carefully about what we produced as artists led us to instinctively reflect upon our practice and performance as teachers.

Imperative to negotiating the relationship between our art making and teaching was the attention and awareness that reflection enabled each of us to exercise. We agreed that critically reflective practice allowed us to "deeply examine the origins of understandings and assumptions" (Brookfield, 1995, p. 26). In beginning teaching, reflection played an important role in enabling me to rationalise the difficulties of negotiating the relationship between my art making and teaching whilst transitioning from pre-service to the classroom. Reflection was important to ensuring I kept an open mind and thought carefully about my attitudes and beliefs, particularly during the times I found myself confused by, or reluctant to embrace, new ideas and situations. Angus and Jane both affirmed that it was especially important for beginning teachers to consider carefully the advice they are given, and reflection was critical for our learning how to discern the relevance of ideas and opportunities to our respective situations as artists and teachers.

Despite our recognition of reflection as being critical to how we negotiated the relationship between artist and teacher, our pictures of becoming reveal how reflection featured in different ways across our respective teacher trainings. Angus described his propensity for reflection as a self-initiated natural progression from his

artist practice, whereas Jane's "brief and shallow" teacher training gave minimal attention to the value of reflection. My own teacher training provided extensive opportunity to practice reflection and also made explicit the benefits of doing so, with the intention of nurturing critically reflective and aware teachers who could take responsibility for their own ongoing learning post teacher training. What our pictures of becoming reveal with regard to my own experiences of learning about critical reflective practice was the oversight of ensuring sufficient understanding of the dangers of reflection, of which there are many (Collins, 1991).

For me, as a beginning teacher who was in the process of not only working out how art making and teaching converge in the reality of practice, but also negotiating the transition from pre-service to the classroom, reflection revealed unexpected and confronting inconsistencies. An example of the implications confronting realisations about practice had for me as a beginning teacher is evident in a conversation I had with one of my students, where I encouraged her to tackle her practical work in a way I came to realise I was not able to manage in my own art practice. I was particularly confronted by the realisation that I was promoting ways of working in arts practice that I, myself, was not able to achieve. This experience exemplifies the danger beginning teachers can face in realising dissonance between their pedagogical beliefs and actions (Feiman-Nemser, 2001; Tait, 2008). The realisation of inconsistencies in what I expected of my students and myself negatively impacted upon my burgeoning professional self-efficacy.

Another danger inherent to reflection, or poor reflective practice, was the potential to overthink or read too far into a situation, outcome or reaction. As I struggled to acclimatise to beginning teaching, I would often became confused in reflecting about how I was feeling, or supposed to feel, when things did not work out. I would torture myself thinking about what I may have done wrong, rather than just seeing and accepting that this, as indicated by Jane, was a very normal part of how things could potentially unfold in teaching. It is evident that I was incredibly critical of myself. Our pictures of becoming demonstrate that an inclination to overthink was especially the case for me, as I struggled to make sense of failures and successes. It appears that I found it challenging to realise my successes and I would subsequently become easily overwhelmed when I felt that I was performing badly. I can infer that this

propensity to overthink reflects a weakness in my reflective practice that, although appearing robust in the "rehearsal" of pre-service teaching, was far from such.

When faced with the real challenge of negotiating the relationship between artist and teacher in the context of professional practice, my inability to reflect meaningfully and realistically negatively impacted upon my artist and teacher self. The example of where I spent an entire lunch hour trying to work out how and why a lesson in which I had vested little preparation could have worked so well demonstrates how, as a beginning teacher, I struggled to reflect with purpose and priority, and accept that sometimes things came together or fell apart for reasons outside of our control. This resonates with our recognition that time (or lack thereof) contributed to our producing art works that were quick and easy – that looked good but reflected little substance. In reflection, it appears we each felt similarly disheartened about the quality of artwork we produced.

I can ascertain from these two examples how reflection that allowed us to realise negative aspects of our practices as artists and teachers were detrimental to our sense of self-efficacy. This is where support and communication with regard to what we felt as artists and teachers was important to increasing the likelihood for positive learning to eventuate from negative realisations. In discussing my teaching frustrations with Jane as a master teacher and artist, she was able to rationalise the scenario by explaining how the reality of "real teaching" does not mean that "everything always comes together"; rather, it is about recognising the ebb and flow of having good lessons and bad lessons. Jane and Angus both indicated a belief that increased focus at the pre-service level on the benefits *and* pitfalls of reflective practice could better prepare beginning teachers to reflect with sensibility and measure which, in turn, could help them to better negotiate the delicate and ever shifting relationship between artist and teacher.

5.4.2: Balance.

In negotiating the relationship between art making and teaching, it is evident that we felt most positive about our performance as artists and teachers during the times we felt a healthy and manageable balance was being upheld across both practices. The

degree of success we each experienced in affecting this balance varied significantly, depending on how established we were within our teaching practices. Despite the variations evident, there were also some commonalities pertinent to achieving balance that transcended our years of professional experience. Our experiences reflect a shared understanding that it was particularly challenging to continue the momentum of the arts practice we had prior to beginning teaching**.** Jane went so far as to suggest that she did not think it was reasonable to expect that in any time during her teaching, she could or should have sought to maintain her arts practice in a full-time capacity. Angus concurred, saying he only needed to look at how much time and energy he would need to invest in making art and teaching to realise that it was entirely impractical to maintain both at high levels. Each of our experiences of negotiating balance between the two practices indicate that unrealistic expectations were to the detriment of both practices, and that by trying to maintain equivalent performance and output in both teaching and art making had the potential to see us doing neither well.

Despite the challenges inherent, we each perceived that it was entirely possible to strike a satisfying and healthy balance between our work as artists and teachers; for Angus and Jane in particular, the longevity of their careers in both professional art making and teaching is testament to this possibility. This is evidenced in Jane's capacity to maintain the quality and volume of artwork necessary for gallery representation, and in Angus's completion of a Master of Contemporary Art whilst simultaneously producing work professionally for exhibition and other commercial projects. At the time of collecting data for this study, Angus led a large visual and media arts department in a government college, whilst Jane had only very recently retired from leading a large visual and media arts department in an independent school. Further to this role, Jane was also director of the school's successful independent gallery. Both Jane and Angus also actively contribute as members of local and national professional arts and education organisations. Throughout the course of their professional careers, Jane and Angus both managed to negotiate a successful, but admittedly challenging, balance between the demands inherent to their roles as teachers and artists. Both Jane and Angus indicated that their ability to create this balance evolved gradually over the course of several years, indicating how time was essential to help them find ways of working that enabled them to

realise satisfaction in their performances as both artist and teacher. This exemplifies how the formation and consolidation of any professional practice "occurs over a lifetime of career experiences, and such development for the art teacher is no different" (Hatfield, Montana & Deffenbaugh, 2006, p. 47).

Angus suggested that if it were possible, he would have reduced his art making during the first three years of beginning to teach. He noted how challenging it was during his first years of teaching when he was preoccupied with resolving the gaps between what he thought he knew and what he did not. He suggested that if there were no question of financial survival, he would have absolutely increased his attention toward "working out the teaching". Jane described making a conscious decision very early on in her teaching career to all but cease her art making and concentrate on settling into teaching, and that this decision was critical to enabling her to successfully establish herself as a teacher. What Jane and Angus's experiences demonstrate is the shifting nature of balance between artist practice and teaching practice (Hoffman-Kipp, 2008), and that how well prepared the teacher and artist is to enact this balance shift largely depends upon how established the artist is in their teaching career and the experiences they have in negotiating professional practice. Our pictures of becoming indicate that this balance was especially difficult to enact during our beginning years of teaching. This implies that our negotiation of balance between our existing artist practices and beginning teaching practices was further complicated by the fact that we were preoccupied with transitioning from pre-service to professional teaching practice.

I can surmise from our pictures of becoming that in order to realise balance between art making and teaching, we first needed to tackle the disparity in establishment between the two practices. Jane and Angus's experiences in professional practice demonstrate how in order to "weave the pursuits of teaching and art making into a tapestry of complementary activities" (Graham & Zwirn, 2010, p. 56), they had to first be able to make measured and realistic decisions about expectations of their artist practice in order to prioritise and consolidate their learning as teachers. My ability to achieve, lose, regain and maintain balance within and across my teacher and artist practices characterised much of my first two years of beginning teaching, and as such, reflects how much I struggled to assimilate this balance. Angus and

Jane's first years of beginning teaching infer similar difficulty experienced in balancing their art making with their art teaching, and the deliberate decisions made to reduce their engagement with professional art making as they established themselves in the classroom. In this way, our pictures of becoming mirror much of the research that highlights the inherent difficulties of achieving and maintaining balance between artist and teacher practice and identity (Chapman, 1982; Day, 1997; Hall, 2010; Hatfield, Montana & Deffenbaugh, 2006; Zwirn, 2002), but in doing so, elucidates how and why we found this balance especially difficult to assimilate during our first years of professional practice.

Over the first two years of my beginning teaching practice, I did not manage to maintain consistent reciprocity between my artist and teaching practices. Rather, I only ever caught fleeting glimpses of how my practices as an artist and a teacher *might* coexist. However, when I did manage to get the two practices to complement and genuinely inform each other, it was incredibly powerful**.** Our pictures of becoming reflect how my preoccupation with being as an artist teacher, and the expectations I placed upon myself to perform as such, exacerbated my frustration and confusion as I struggled to make genuine connections between my art making and teaching. By not prioritising an understanding of the expectations of my new teaching context, I left myself poorly positioned to tackle the complexity of understanding how, when and where my practices and propensities as an artist could inform my teaching in more meaningful ways. Our experiences of beginning teaching indicate the criticality of discerning the appropriate time and moment for this complex negotiation to begin. We agreed that the first three years of our teaching practice was a time during which we were particularly vulnerable to underpreparing and overextending ourselves, thus making balance between artist and teaching practices difficult to realise.

Our pictures of becoming indicate that our professional self-efficacy was at its highest when we felt our two practices were working together, with and for each other, in balanced and reciprocal ways. We agreed that the moments in which everything came together in the classroom were nothing short of magic. Several scholars touch upon this interaction (Chapman, 1963; Daichendt, 2009; Hansel, 2005; Hickman, 2005) and acknowledge that despite being difficult to balance,

teaching and art making have powerful capacity to support and enrich one another, which is critical to furthering confidence and competence in both practices. Jane described the moments in which she achieved this balance as being like a drug, in that sometimes when she finished teaching it would take her a while to "come down off the buzz" that followed a great lesson. Our pictures of becoming detail examples of when we managed to fully engage our students as often being times during which we managed to successfully enact a balance of our artist and teacher selves in the classroom. In this way, our experiences exemplify the power of flow (Csikszentmihalyi, 1996), whereby entering into states of flow enabled all-inclusive engagement of our teacher and artist selves and the enactment of the "natural internal flow of individual inquiry" (Knowles & Cole, 2000, p. 66). It was these flickers of being in the moment of both artist and teacher that motivated me to persevere in my pursuit of balance between the two practices.

Despite being able to recognise the benefits of achieving balance and reciprocity between my teaching and artist practices, I had some misconceptions about the difficulties I would experience in relation to renegotiating the transition from pre-service to classroom. I especially struggled to identify when each practice should take precedence, and how such realisations would impact upon my capacity to bring together my artist and teacher selves. During the first six months of my first year of teaching particularly, there were times when I felt both practices were unbending and unwilling to come together. This might be indicative of a challenge unique to artists in the classroom, where a teacher's artistic passions can overwhelm a burgeoning and fragile beginning teacher voice (Dinham, 2011; Graham & Zwirn, 2010; Hall, 2010). It is possible that the difficulty I experienced may have been exacerbated by an inability to "rein in" my artist self in the classroom. Angus and Jane both suggested that these were the times it was especially important to concentrate on "just being a teacher". If I were sufficiently established in my teaching practice, it is likely that I would have been better positioned to make more informed and sensible decisions about when and where to prioritise focus on either practice. Our pictures of becoming suggest that the moments in which we found ourselves frustrated and lost in the negotiation between art making and teaching were the moments when we should have redirected our attention back to our teaching.

Further to making realistic and sensible decisions to effect balance between our art making and teaching, our pictures of becoming also indicate that a preparedness to explore different ways of working and being organised were critical to how we enacted balance between artist and teacher. Angus noted that there were different times throughout the year that the two practices would get "played off against each other", and suggested that subsequently, there were times throughout the year that both practices suffered because of it. Jane described the lead up to the end of the academic year as being particularly "full on" with pre-tertiary assessments, which meant she had no time at all for her artist practice. It was during these times especially that she felt her artist practice would be neglected. Angus noted that this was also the case for him, however he would rationalise the imbalance by reminding himself that teaching was his main job, and should therefore always be his first priority. This was the reality for each of us; we were all employed in full-time positions as teachers and our art making was something that we did alongside but distinct to that primary source of income**.** Our reality of working as artists and teachers reflects how "many professional artists, by choice or necessity, undertake work beyond their immediate core creative practice" (Throsby & Zednik, 2010, p. 39), and how the teaching of an artist's specialist art form is referred to as arts-related work (Throsby & Zednik, 2010).

Despite a distinct difference of professional obligation inherent between our artist and teaching practices, we either felt the pressure of expectations to maintain engagement in meaningful arts practice, or could see the professional value in doing so for the benefit of our art teaching. It was these perceived beliefs that underpinned our desire to negotiate and achieve balance between our practices as artists and teachers. A significant dilemma I experienced in beginning teaching was realising the extent to which I should enact and assimilate my artist self into my teaching. This is evidenced in my questioning of Angus, where I asked him whether he felt there was ever a time when art making and teaching could both be at the same level of attention, where a balanced distribution of time and effort could be given to each. Angus was quick to declare that this was not likely. His experiences of being both reflect that one practice is always in front of the other and that they cycle around, depending on the professional demands at the time for his artwork and his teaching. Jane supported this view in suggesting that to be a good art teacher requires total

commitment to that from the beginning. This elicits the importance of the first formative years of teaching, where it can be difficult to undo bad habits and approaches once they are established (Churchill et al., 2011; Marsh, 2010). As such, we agreed that behind every good art teacher there was an artist, but critical to this was getting the balance right. In our beginning teaching, it was especially important to prioritise the establishment of sound teaching practice, as acclimatising to the reality and demands of the classroom was a significant challenge in itself**.**

5.4.3: Collaboration.

In negotiating the relationship between art making and teaching, collaborative practices emerged as significant to helping us realise and consolidate connections between our art making and teaching. It is evident that we each collaborated in different ways for different purposes and that this was largely reflective of our experiences of collaboration as artists. As artists, we collaborated as a means to create possibilities for reaching wider audiences for and with our art, extend the promotion of our work, and for networking and communication with other artists (Throsby & Zednik, 2010). Underpinning our value for collaboration was a shared understanding that it was important to have our own art skills that we brought to our students, but that it was similarly important that our students had ample opportunity to see what other artists do. I can infer from the data that collaboration was realised and applied in two distinct ways. Firstly, we indicated a value for bringing other artists into our classrooms to collaborate with us on projects with our students. Secondly, as a means of negotiating the relationship between teaching and art making, we conceptualised our approaches to connecting our two practices as an act of collaboration in itself. This involved us exploring and identifying the conceptual overlap and points of disjuncture between our approaches to making art and teaching art.

Our pictures of becoming reflect a shared belief that bringing other artists into our art classrooms, whether it was physically or in the discussion of their works, was significant to the quality of arts learning we felt we could offer our students. It was also significant with regard to our own ongoing professional learning as teachers and artists. Bringing other artists into our classroom provided opportunities for us and

our students to learn necessary skills that we did not possess, and were therefore unable to demonstrate best practice with. It also provided opportunities for our students to learn about professional practice from different perspectives distinct into the insights we could offer as artists. We shared a belief that our students should be able to access a sufficiently diverse range of artists and art forms, not just those of our own preferences and strengths. Jane described how her printmaking practice enabled her to demonstrate specific printing processes to students who were interested in, or considering, doing printmaking. What this highlighted for her was the importance of having a sufficiently broad practical skill base to draw upon to show students a range of different ways of working. In this way, our pictures of becoming indicate a value to having a sufficiently diverse range of skills in different mediums to call upon. I can ascertain from this that when we were unable to deliver quality learning in particular arts skills and mediums, we felt it was our responsibility to ensure we provided sufficient opportunities for this to occur. This presented a challenge for us in beginning teaching when we did not know how and where to access appropriate artists, or when we were not familiar with the particular procedures within our schools that we needed to followed in order to enact this.

In beginning teaching, it is apparent that my first experience of having another artist in my classroom was incredibly powerful. Bringing an artist colleague into my classroom during a time when I was struggling to engage my class and working through the task of realising and addressing my practical media art skill inadequacies was beneficial to my confidence and competence. It is evident that I perceived myself as performing very badly as a teacher at this stage, and my professional self-efficacy was subsequently very low. Collaborating with a colleague artist during this time provided essential learning in practical art skills I was lacking, and also created an opportunity for my students to learn from a specialist in a medium outside my areas of expertise. The students benefited from the direct contact with, and instruction from, the artist, which enabled them to access and explore different artists' ways of working. Collaboratively exploring professional artists' ways of working through the conceptualisation of an artwork, and the enactment of specific steps to create professional art products distinct to our own ways of working were important to how we each negotiated the relationship between art making and art teaching. As established artists and teachers, Jane and Angus agreed that relying on

their own art practice in a specific medium was often not enough, and they warned of the risk of their students working like them, or feeling pressured to work like them. As such, opportunities for collaborating with other artists emerge as critically important to how we sought to ensure our students had adequate access to learning in and through art that extended beyond our areas of comfort and expertise.

In engaging with an artist in my classroom, my students were able to see me in a different light, where I could demonstrate best arts learning practice as I interacted with the artist to extend both my own and my students' understanding of using spray paint as an artistic medium. I could see how empowering these realisations were for both the students and me as their teacher. My experiences of collaborating with an artist in the classroom allowed the students to realise and acknowledge the artist in me as their teacher. Within this experience, I perceived myself as creating an opportunity for my students to better understand my situation as a beginning teacher. This appears to be evidenced in the shift I perceived in their attitude towards me as their art teacher, and the beginning of resolution in some of the behaviour management issues I was experiencing. We agreed that opportunities to collaborate with other artists were significant in how we extended our art making skills base, and in doing so, we took responsibility for improving the quality of arts learning experiences we could offer our students. As such, collaborations such as these emerge as critical to how we enabled more concrete and transferable connections between our practices as artists and teachers.

Further to the ways we collaborated with artists to enhance our pedagogical learning and the quality of arts learning we offered out students, collaboration was conceptualised metaphorically as a means of conceiving connectivity between our own practices as artists and teachers. Our pictures of becoming demonstrate an inclination to explore points of overlap and disjuncture between our art making and teaching practices in allowing us to better realise potential connections between our practices as artists and teachers. Within the data, the frustration and awkwardness I encountered in my approaches to beginning teaching emerges as significant. It appears that I found it easy to forget that my identity and practice as a teacher were, unlike my arts practice, still very much in the formative stages of "coming together". I reminded myself of this as I grappled with the "complexity of the relations amongst

things and people" (Carson & Sumara, 1997, p. xv) as I sought to better express my understandings in and of my teaching practice (MacDonald, 2012). Consequently, I made a conscious decision to "try to embody the willingness to explore and experiment inherent to my painting practice" (MacDonald, 2012, p. 7) during the times I found myself struggling to synthesise and express understandings in my teaching. Jane described this metaphoric reasoning process as being similar to her own workings as an artist, and that she was predisposed to problem solving in such ways through her experiences in art making. In perceiving collaboration between our artist and teacher selves metaphorically, we exercised our propensities for problem solving as both artists and teachers, better enabling our conceptualisation, communication and expression of personal meaning (Bullough & Stokes, 1994; Carlson, 2010; Chen, 2003; Dooley, 1997; Gillespie, 2005). As such, our pictures of becoming demonstrate how metaphorically perceiving connectivity between artist and teacher helped us envisage more concrete connections between our approaches to teaching and art making.

5.4.4: Acting.

In beginning teaching, my attitude and outlook was reminiscent of how I described my first practicum placement. It is evident that I perceived everything about my performance during my first professional experience placement as fake and forced; what I described as engaging in "an unwilling but necessary act". This infers that I retreated into survival mode, where I looked to safe and familiar ways of thinking and working in an attempt to protect my insecure beginning teacher self. As described by Churchill et al. (2011), I had undergone a process of learning which now required me to "put my values and beliefs into practice … to make real decisions about how to teach based on my professional knowledge" (p. 15). Evidently, I felt both unprepared and confused about how to do so.

Jane described the approach of teachers turning to fail-safe activities or tricks, as sometimes "having their place" in certain situations, but when a teacher begins to rely on such ways of working, the quality of the learning and the teaching will eventually deteriorate. Getting the balance right between effectively engaging a new class in exciting work that ensures satisfying outcomes while not overstretching our

novice capabilities posed a critical challenge to our surviving the first years of beginning teaching. Our pictures of becoming also suggest a risk in a teachers' acting that students will "call your bluff". With regard to exercising honesty in practice, I can construe from the data that we felt it was important to be able to say, "this didn't work" and "I'm sorry about that" to our students. In beginning teaching, we agreed that this was especially challenging to do, and that bravery on our part was essential to breaking out of propensities to act.

Jane spoke at length about how reactive she felt in beginning teaching, where it was "all about surviving". She indicated not feeling in any way prepared or ready for the reality of the classroom, and it is clear that in Jane's experiences, her reality of classroom teaching was far removed from her preconceived understandings. In negotiating her transition to professional teaching practice, Jane felt it necessary to take the approach of pretending to not care. She suggested that if she could bluff the kids into thinking she did not care, things would start to settle down. Jane's strategy resonates with my own experiences, where I describe feeling compelled to perform as my idealised teacher self; being "relaxed, smiley, capable and prepared" as opposed to "neurotic, worried, fearful and insecure", which was how I felt at the time. Our pictures of becoming indicate that we resorted to acting as a means of negotiating situations in which we felt lost.

The prevalence of our feeling compelled to act as teachers implies two things. One is that, as beginning teachers, we did not genuinely believe in our ability to teach, despite the fact that we were fully qualified and employed to do so. The second is that the notion of acting implies a sense of the unreal, or "playing teacher", which suggests either an unpreparedness for the realities of the classroom or that our experiences of teaching prior to qualifying as a teacher could have been better designed to give a more genuine sense of the reality of teaching. The fact that our experiences prior to entering into teaching primarily evolved around arts learning and artist practice could have also contributed to exacerbating the shock of entering into teaching, whereby the contrast between the creative, inquiring characteristics typical of artist practice and that of regulated teaching "can be severe" (Adams, 2007, p. 264).

Our propensity to act or feign competence had the potential to be detrimental to our ongoing development as teachers. Angus suggested that an important part of his evolving as a new teacher was being prepared to ask questions and also being prepared to consider the advice that he was given. He attributed his approach to wanting to further his development in art teaching as being critical to his survival during his first years of teaching. He spoke of other novice colleagues who he felt did not have the tenacity to persist, and indicated that their inability to seek ongoing feedback about their progress restricted the development of their teacher resilience. Angus indicated that these teachers chose to continue acting as opposed to accepting that they were facing difficulty and seeking help. He did acknowledge how he, himself, had engaged in such behaviour, and how this feigning of competence only came about due to his perception of job insecurity. He was subsequently very careful about who he would approach for advice and share his difficulties with.

Although describing his experiences of beginning teaching as being a particularly challenging and stressful time, he perceived the challenges he faced in beginning teaching as contributing to shaping his resilience and capacity to independently problem solve. Similarly, I sought advice from some of my teaching colleagues as I was so doubtful of my own abilities, but I also demonstrated a reluctance to ask for help for fear of exposing my inadequacies, particularly if I was asking for help on an issue I had already raised and been counselled upon. I can surmise that this reflects my perception of a subtle difference between seeking advice and asking for help. This resonates with Angus's description of some of his other novice colleagues, who, either out of ignorance or insecurities, were also reluctant to ask for help. Unlike Angus and Jane's experiences, I was not lacking support from my teaching colleagues, evidenced in my perception that they would have done anything to help me. What is apparent is that I did not know how to access and make best use of the help around me. This is indicative of how my approaches to learning at both art school and in my teacher training greatly informed my approach to beginning teaching. My propensity to hide weaknesses and not admit to difficulties contributed to my tendency to act. I was always very cautious about the questions I asked, and I thought carefully about how my questions might be interpreted. When asked if I needed help, I would often gloss over the depth of difficulty I was experiencing and would do my best to feign competence. Our pictures of becoming illustrate my

tendency as a beginning teacher to act my way through the transition from pre-service to professional practice, where my teacher voice was contingent upon shifting relationships among the words I spoke, the practices I constructed, and the communities in which I interacted (Britzman, 1991).

As a beginning teacher, I perceived maintaining the competence act as being more important than actually recognising and addressing the challenges inherent to my transition from pre-service. The implications of being cast into situations as beginning teachers, where we felt pressured (either intrinsically or extrinsically) to perform alongside or to the standard of established practitioners, fuelled our propensity to behave in this way. It is evident that such experiences had the potential to prolong and exacerbate the challenges inherent to our transitioning from pre-service to the professional practice.

5.5: Closing Comments

This section has extrapolated insights into our experiences of becoming and being artists and teachers. As such, they articulate the challenges and benefits we experienced in maintaining practices as artist and teacher, the implications these experiences had for our beginning teaching practice, and how we negotiated the relationship between artist and teacher. In using the three research questions as frames within which to unfold our critical events, I have drawn connections between what our events reveal in relation to the broader context of what this study has sought to reveal. Through the exploration of our critical events, this critique has burrowed down into the deep, embodied, aesthetic and authentic places of knowing (Webster & Mertova, 2007; Woods, 1993) that are essential for understanding the complex transformations and negotiations inherent to becoming a teacher and an artist.

Despite the diversity of our backgrounds, our experiences as artists and the extent of our pre-service teacher training, we faced challenges and difficulties inherent to becoming artists and teachers that transcended the differences of our unique situations and experiences. In much the same way that a collage can be built from diverse, existing imagery to reimagine old images anew, our pictures of becoming

provide comprehensive renderings of the intricacies of beginning art teacher practice; speaking from, to and for our voices of experience and inexperience alike. The opportunity to deliberate upon our experiences of practicing as artists revealed much about what happened to and for us as beginning teachers as we transitioned to the classroom, and the motivations and decisions made towards enacting exchange between our art making and teaching. The next and final chapter of this thesis considers the outcomes of this study and identifies opportunities and pathways for future exploration.

CHAPTER SIX:
Reflections and Revelations

6. Reflections and Revelations

This chapter provides a place in which I have surfaced various implications of this study; however, it does not in any way constitute a conclusion. In much the same way as "a good story offers not a final closure but a challenge to reflect on familiar norms" (Barone, 2001, p. 98), this chapter identifies opportunities for further openings and pathways for future exploration. Attempting to articulate definitive conclusions arguably contradicts the overarching purposes of this study by potentially interrupting the meaning making process for the reader. Rather, I offer a suite of reflections and revelations into becoming an artist and teacher, which are intended to elicit evocative openings and provocative questions (Barone, 2001; Deleuze, 1995), as opposed to fixed, finite or singular answers.

This thesis presented stories of becoming for three artists and teachers. These are not purported to be representative in any way of all artists and teachers, but rather centre upon how individual experiences can raise important issues regarding processes of becoming artist and teacher. Presented as a storied triptych, our pictures illustrate the unique and shared processes of questioning and meaning making we engaged in to surface insights from our experiences of becoming artists and teachers. In doing so, we can:

- Gain insights into the process of becoming an art teacher.
- Identify factors that can impact upon the beginning art teacher's ability and desire to maintain their own arts practice.
- Establish understanding of the specific ways art and teaching practices can shape and inform one another.
- Examine early career experiences of art teachers who also identify themselves as artists.
- Explore how experiential insights from established artist teachers can be utilised to guide and inform pre-service and beginning art teaching practice.

This chapter constitutes one possible "interpretation of signs, symbols, and symptoms that lay down the dynamical structure of experience" (Semetsky, 2010, p.

480). Reading of these experiences should not be limited to what is immediately perceived only by me; rather, the becoming of artist and teacher is future-oriented and, as such, is not confined to any one individual mind (Semetsky, 2006; Deleuze, 1995). In this study, the Deleuzean concept of becoming underpinned my interpretation of our pictures of becoming artists and teachers, whereby the definition of "an experiment with what is new, that is, coming into being, be-coming" (Semetsky, 2010, p. 480) is applied. As such, a picture of any particular identity, be it professional, personal, artist or teacher, is replaced with the understanding that identity is always in a state of evolving, changing, or becoming other (Deleuze, 1995). Through processes of self-examination, exploration and reflection, this study elucidated the "affect of self on self" (Deleuze, 1988, p. 101), in which the punctums (Barthes, 1981) inherent to our pictures of becoming demonstrate "self-becoming-other-in-experience" (Semetsky, 2010, p. 484). I now draw upon "the personal and social significance" (Clandinin & Connelly, 2000, p. 161) of this study to reveal my own learning in relation to the aims of this study, and identify issues pertinent to becoming artist and teacher this research has surfaced.

6.1: Insights into Becoming an Art Teacher

In collaboratively constructing pictures of becoming artist and teacher, the data indicates naivety or a superficiality of understanding towards the decisions, events and actions that determine how a pre-service teacher transitions into the professional art teaching context. For me, the data infers that the initial experiences a beginning art teacher encounters in the classroom are of critical influence to how they then enable transferability of their existing theoretical understandings of teaching into the context of professional practice. The data suggests that each of us, regardless of the timing, extent and quality of our teacher training, did not sufficiently understand how to intersect existing personal, pedagogical, and political understandings as pre-service teachers and artists into the larger socio-political context of our schools (Hoffman-Kipp, 2000). This indicates a disparity between what was expected and assumed at the entry or pre-service level, and what was experienced in the actual processes of our becoming artists and teachers. I can infer from the data that when beginning art teachers prioritise ongoing learning as teachers whilst negotiating the novel milieu (Deleuze, 1995) of their own classroom, they better position themselves

to realise and enact reciprocation between artist and teaching practices, which is, in turn, beneficial to their art teaching.

Emergent from the data is a propensity for beginning and pre-service teachers to prioritise critical reflection upon negative and/or challenging experiences, over positive and/or successful experiences. In order to elicit breadth and depth of understanding from an experience and extract full benefit, critical reflection is as essential for positive experiences as it is for negative experiences. It is evident that pre-service teachers who prioritise reflective practice upon challenging, perplexing experiences over experiences that result in successes or accomplishments risk entering into teaching with false perceptions of competence in practice.

For me, the data indicates a propensity for beginning art teachers to enter into teaching with potentially unrealistic perceptions and unsubstantiated understandings of what teaching involves in reality, which has inevitable implications for their existing practices as artists. As such, ascribed views of, or aspiring to, a particular art teacher identity emerge as detrimental to becoming a teacher. Despite the diversity and best intention of our respective teacher training, the data indicates that, as beginning art teachers, we shared similar inadequacies upon entering the classroom. This insight aligns with Hamilton's (2003) concern that despite best intentions, adequacy in teacher preparation programs is still lacking; or, we could say, is still in the process of becoming-adequate. This was apparent where experiences of academic and practical successes at the pre-service level were shown to contribute to false perceptions of competence in beginning teacher practice as equally as thin or unsubstantial experiences of teacher training were. As such, outcomes of confusion and disjunction are similarly evident in our transitioning from pre-service to beginning teaching practice, irrespective of whether we were prepared or not. Part of becoming an artist and teacher requires the beginning teacher to successfully negotiate a reciprocal relationship between their existing practices as artist and neophyte teaching practice. Our data appears to align with the standing perception that this is an "enormously complex endeavor, requiring judgment and skill that extends far beyond the knowledge of any particular discipline" (Graham & Zwirn, 2010, p. 8).

6.2: Factors that Impact upon the Beginning Art Teacher's Ability to Maintain Artist Practice

A series of factors emerge from within the data as impacting upon the beginning art teacher's capacity to maintain their artist practice. Of notable mention are the teacher and artist's perception and management of time, the manner in which they are able to prioritise practices over each other, and their attitudes towards tackling challenge. Artist practice can be perceived as significant to enhancing the quality of learning the art teacher can offer; however, the teacher needs to be sensible about when, where, why and how they perform as artists. It is implied that it is not sensible for beginning art teachers to expect to maintain or quickly resume high levels of professional art output whilst settling into beginning teaching, nor is it realistic for them to expect to perform to the standards of teaching and art making demonstrated by experienced, seasoned colleagues. This reflects the struggle that Bullough (2005) elaborates upon in his experiences of negotiating between the "double-identification and membership" of artist and teacher where he too described the experience of negotiating reciprocity between practices as a painful struggle during which he became "deeply and profoundly conflicted" (p. 246). Further to this, our data illustrates the difficulties we faced as beginning teachers to control and coordinate when and where the demand of each practice might increase or decrease, or when we should prioritise a particular practice over the other. This implies an importance for beginning teachers to better understand the demands of becoming a teacher before they attempt to continue or resume high levels of artist practice output.

The data also reveals a perception that both excellent and poor art teachers alike can maintain or refrain from artist practice; however, to enjoy success in both relies significantly on the art teacher's ability to identify when priority should be given to either art making or teaching. The data depicts how both Jane and Angus have enjoyed success in both art making and teaching, with their success largely evolving around learning when to direct their time, energy and attention into either teaching or art making. The data illustrates the critical learning towards becoming a teacher that occurred when our "typical way of being in the world was challenged" (O'Sullivan, 2006, p. 1). It is therefore suggested that in order to establish realistic and workable management of time, approach and to determine when to appropriately prioritise

artist and teaching practices, beginning art teachers will be better positioned if they prioritise their energy towards consolidating their least established practice. For us, this least established practice was teaching. Our situations reflect the wider understanding that most art teachers enter the teaching profession with previous professional experience in art making and artist practice (Throsby & Zednik, 2010), as opposed to teaching and education specific experiences.

What this prioritising of becoming a teacher reflects is the need to address the disparity evident between pre-service teacher knowledge and beginning teacher competence. Despite best efforts to provide novice teachers with "rich, formative experiences, there remains a crucial void" (Dotger & Smith, 2009, p. 162) between what is understood in theory and what is experienced in the reality of professional practice. What this study indicates to me is that beginning art teachers are unlikely to be able to make the most sensible and practical decisions with regard to how they enact their artist selves within teaching, whilst they adapt to the novel milieu,[1] (Deleuze, 1995) or new environment, of the first classroom for which they find themselves responsible. In order for this to eventuate, "learning enfolded in experience" (Deleuze, 1994, p. 139) is necessary towards becoming a teacher. Deleuze uses the example of an athlete learning how to swim to describe the necessary transferal of understanding between known and unknown. For this study, I liken this analogy to the pre-service teacher (known) to the beginning teacher (unknown).

Semetsky (2010) describes such processes of becoming as essential experiential learning occurring within the context of a particular encounter. The critique illustrates the challenges of enacting reciprocation between artist and teaching practices as the beginning teacher struggles to transfer their pre-service understandings to the beginning teacher context. What this reflects is the requirement for "theoretical knowledge to be transformed into practical apprenticeship" (Semetsky, 2010, p. 479), where the swimmer or, in this case, the pre-service teacher, learns "by grasping [movements] in practice" (Deleuze, 1994, p. 23). In this way, professional learning can be evidenced in the ability to move

[1] The Deleuzean concepts of *novel* and *milieu* are used in the context of *novel* meaning new and *milieu* reflecting environment; *novel milieu*, therefore, constitutes new environment.

together within a particular milieu. Within the process of becoming a teacher, when the pre-service teacher realises the significance of their encountering professional practice, they can rupture their habitual modes of being to create cracks or openings (O'Sullivan, 2006, p. 1) through which they can perceive their world anew. The data infers that the art teacher will be better positioned to overcome the factors that can impact upon their ability to assimilate their practices and propensities as artists into their teaching with greater ease only once they have created transversal, rhizomatic connections between the *known* of their pre-service understandings, into the *unknown* context of their beginning teacher practice (O'Sullivan, 2006; Semetsky, 2010).

The critique indicates that despite demonstrated quality and depth of pre-service teacher training, beginning teachers can still enter their classrooms with a profound sense of disconnection and confliction between expectations and understandings of what professional teaching practice entails, and how and when to perform as artists and teachers. It is proposed that beginning art teachers can be better positioned to prioritise assimilation of their pre-service teacher knowledge into authentic understandings of professional teaching practice. I can infer from the critique that this step is critical to helping beginning teachers enact reciprocity between their art making and teaching. Although the critique indicates that each of us eventually came to build upon and enjoy successes in our respective art classrooms, the disparity and volatility of our transitions into professional practice had significant implications for shaping our sense of professional and personal self. This suggests that, despite evidence of synergy apparent between artistic practice and teaching practice, a delicate balance within and across arts practice and teaching pedagogy is required, particularly during the first few years of professional teaching practice, as the pre-service secondary art teacher negotiates the complex transition to artist teacher (MacDonald & Moss, 2013). This may help to reduce the current "sink or swim" impasse inherent to transitioning into professional teaching practice (Carillo & Baguley, 2011).

6.3: Discerning How Art and Teaching Practices can Shape and Inform Each Other

The critique indicates that although art practice was regarded as important to enhancing the quality of our art teaching, this was irrelevant if our teaching was lacking competence. A teacher maintaining dual practices in art making and teaching is noted by Thornton (2005) and supported by the data as being significant to helping teachers better understand students' "personal languages, cultures and interests and consider how these connect with the world of art" (p. 169). As such, I have found art and teaching practices to shape and inform each other in significant ways. However, I can deduce from the critique that, in beginning teaching practice, expectations to deliver and enact transfer between artist and teacher have the potential to greatly burden and disrupt beginning teachers as they map the novel terrain (Deleuze, 1995; Semetsky, 2006) of their professional practice. This highlights the importance for teacher training to be very clear in their professional expectations for entry-level art teachers. Aspiring to some other variation of art teacher when their course indicates that they will qualify, for example, "to teach art", has the potential to confuse the beginning art teacher as they transition into professional practice.

A shared apathy towards defining ourselves as artist teachers, or teacher artists, as a means of highlighting or indicating our dual practices in art making and teaching emerges from the critique. What this reflects is a reluctance to identify or label ourselves, which suggests a propensity to move away from aspiring to fixed idealisations of a particular identity and embrace a more fluid, rhizomatic exchange that would allow us to move back and forth between practices, approaches and selves. It is evident that we did not feel it necessary to label or define this approach, and a perception of not wanting to unnecessarily complicate or "dress up" our roles as teachers and artists is also apparent. Research indicates that some art teachers do embrace the labels artist teacher, teacher artist or other similar variation to indicate that they maintain dual identities or practices as both artist and teacher, or to "emphasise the importance of art production in relation to their teaching" (Daichendt, 2009, p. 33). Our reluctance to embrace such terms might also be attributed to our wont to perceive our artist practices as physically existing distinct to our teaching, and that reciprocity was instead reflected in the conceptual exchange

we imagined and enacted between our artist and teacher selves. I propose that rather than indicating an art teacher's dual practices of artist and teacher through any particular label of distinction, the beginning art teacher might perceive their practices as an ongoing assemblage where self, whether it be teacher self or artist self, can be "conceived as a constantly changing assemblage of forces and expectations" (Stagoll, 2005, p. 27). This has the potential to inhibit confusion around how the beginning art teacher might feel they should or should not conduct themselves as artists and teachers, allowing them to concentrate on "changes in nature as they expand connectivity" (Deleuze & Guattari, 1987a, p. 8) between pre-service and beginning teaching practices.

I propose an opportunity for pre-service art teacher training programs to be much clearer in what it is their training encapsulates for art educators. As such, programs need to provide clear definitions of the requirements of art teachers and teaching as indicated by their respective teacher registration boards and curriculum documents. This should include transparency of pre-service educators' pedagogical positioning and promotion of particular philosophical beliefs towards art teachers, artist teachers, teaching artists and artist practice in relation to art teaching. Only once clarity of distinction and definition of what a particular pre-service program offers to art educators is made can the program then ensure they are best positioned to prepare their art educators as such. This is not to say that a pre-service art education program should or should not promote particular philosophies and approaches inherent to either art teachers or artist teachers; rather, it is about ensuring pre-service art educator programs are very clear on what it is they are offering their pre-service art educators. In this way, insights drawn from the critique align with Hall's (2010) observation that negotiating a practice which "integrates the teacher self or persona with an artist self is not a straightforward or always comfortable process" (Hall, 2010, p. 107). I propose that upon entering into professional practice, the beginning art teacher not only has this negotiation to contend with, but also the challenge of mapping transferal from pre-service to professional teacher. As such, this study elicits how uncertainty pertaining to requirements and expectations around any particular professional role, such as art teacher or artist teacher, has the potential to create further unnecessary – and arguably avoidable – confusion for the beginning teacher to negotiate.

6.4: Unfolding Early Career Experiences of Art Teachers who also Identify Themselves as Artists

In beginning art teaching, the critique revealed a shared perception that the participants and my teaching were perceived as the weaker and less established between our practices as artists and teachers. This perception was likely the result of our entering into art teaching with extensive pre-existing experiences as artists, ranging from tertiary art school learning and qualification through to professional and commercial artist practices. As such, our experiences align with findings of the Australian national review into visual arts education, where the majority of art specialists enter pre-service teacher training with "studio art and/or art history backgrounds" (Davis, 2008, p. 177). Although both prior research (Chapman, 1982; Day, 1997; Hall, 2010; Hatfield, Montana & Deffenbaugh, 2006; Zwirn, 2002) and data from this study affirms the significance of an art teacher's experiences in art making in regard to the quality of education they can offer, the disparity between our existing artist selves and neophyte teacher selves had implications for our early career experiences in teaching. The critique articulates how it was only once we had assimilated into becoming teachers that we were able to consider more meaningful reconnection with own arts practice, or attempt to resume expectations of professional practice we maintained prior to commencing teaching. This indicated the importance for us as early career art teachers to dedicate our efforts towards building competence in our weaker practice.

As an early career teacher, my own learning as both contributing to and unfolding the participants and my data proved particularly insightful. For me, the critique confirmed a practical need for beginning art teachers to dedicate their focus entirely towards becoming a teacher, until such time that they felt comfortable to resume more substantial engagement with and commitment to their artist practices. I can draw from the critique an inference that beginning art teachers, in nature and by situation, are not well positioned to establish adequate and balanced confidence across both practices until the teaching practice has sufficient opportunity to "catch up" to the consolidation of their existing artist practice (MacDonald & Moss, 2013). This inference reflects the need for beginning art teachers to develop adequate skills

of negotiation through which they can better "articulate and continuously reappraise their art practice and, at an appropriate stage, use that practice to inform their teaching" (Hall, 2010, p. 103). The critique also indicates that our ability to do this, as beginning art teachers, depended largely upon our capacity to make meaningful and concrete connections between the two. As such, I recommend that when artist identity and practice is pre-existing, the beginning artist teacher must first learn to negotiate the various discourses as part of becoming a teacher before they can effectively tackle the delicate negotiation required to achieve balance between artist and teacher practice (MacDonald & Moss, 2013).

I propose that pre-service teaching programs have a significant responsibility not to ensure art teachers know everything they need to know about art teaching, but to appropriately prepare art teachers to traverse the novel milieu of professional teaching and artist practice landscapes. This study illustrates how difficult this terrain can be to negotiate, irrespective of whether or not the beginning teacher has been provided with structured supported practicum placements or minimal teacher training intervention. What this study reveals are the specific implications that existing beliefs, perceptions, and sometimes misconceptions a teacher holds can have with regard to their entering the professional landscape. The critique highlighted how confusion pertaining to professional expectations around art teaching and art making greatly exacerbated the challenges we faced in becoming teachers. Our experiences illustrate how an early career art teacher's map of becoming can be informed by the beliefs, experiences and perceptions held both prior to and formed during teacher training. As such, I agree that teacher educators need to engage pre-service teachers in "critical examination of their entering beliefs … and help them develop powerful images of good teaching and strong professional commitments, as these entering beliefs will continue to shape their ideas and practices" (Feiman-Nemser, 2001, p. 1017). However, I suggest it is also critical that teacher educators are properly versed in both the benefits and dangers of critical reflection, and can effectively communicate this to their pre-service teachers. I believe this should help minimise the potential for beginning teachers to enter into professional practice with unrealistic expectations of being a teacher as opposed to becoming one, and how to better enact synergy between their artist and teacher selves.

When a beginning teacher approaches their ongoing professional development from the perspective of always the becoming a teacher, as opposed to graduating from pre-service teacher and being a fully qualified teacher, they will be better positioned to realise and negotiate any disparity between their experiences in teaching and art making. A number of exercises emerge as significant within this study towards helping pre-service teachers better explore their becoming otherness. These include employing metaphors (Carlson, 2001; Chen, 2003; MacDonald, 2012) and cartographies "that aim at the mapping of the new directions for praxis" (Semetsky, 2006, p. 1). I can infer from the critique that engagement in such exercises should not start and end at the pre-service level; rather, they should be extended into the professional practice context as the ground upon which beginning teachers have previously imagined interconnectivity between artist and teacher selves continues to shift and become other (Deleuze, 1995). Jane, Angus and my experiences indicate that the beginning art teacher is best positioned when they are equipped with the skills necessary to enact this ongoing exploration independently.

Furthermore, this study reveals that beginning art teachers face an increasing need to take responsibility for the ongoing becoming of their practices, provided they are appropriately prepared to do so upon their entering into the profession. This is important given that many tertiary teacher education programs, both nationally and overseas, are reporting ever-decreasing flows in funding (Dinham, 2013; Meyers, 2012; Tamburri, 2013) which, in turn, increases pressure upon pre-service teachers to deliver better quality professional learning in the face of further contracting opportunity to do so. It is therefore imperative for beginning art teachers to embark upon professional practice equipped with a diverse range of exploratory tools and strategies that will allow them to see and make connections and alliances with different people, different objects and different practices within their respective professional landscapes (O'Sullivan, 2006). I propose that this capacity to understand and adapt a bricoleur do-it-yourself logic (Levi-Strauss, 1962; O'Sullivan, 2006) can greatly assist those beginning teachers who find themselves entering into professional practice with limited access to ongoing mentoring or support.

6.5: Guiding and Informing Pre-service and Beginning Art Teaching Practice

From perspectives of both personal and professional learning, I have found that the experiential insights of beginning, established and master art teachers' in becoming artists and teachers provides relevant and purposeful examples of the synergy and disparity inherent in becoming an artist and a teacher. I noted how this synergy and disparity appeared to transcend both professional preparation and our years of experience in professional practice. Accordingly, I suggest that, as an early career art teacher, access to and exploration of diverse experiences of becoming artists and teachers enabled me to realise several things about my own experiences of becoming an artist and a teacher, and to then place these realisations in the broader context of art teacher professional development and pre-service teacher training.

Overarching the experiences of the participants in this study is the intimation for beginning teachers to remain malleable in their transition into professional practice. This study has demonstrated how this is easier said than done, as experiences of teacher preparation and professional practice as artists greatly influenced our capacity to do so. As such, I suggest that experiences of teacher preparation that do not clearly delineate expectations of and for artist and teaching practices can result in the beginning teacher not being able to effectively prioritise and manage their ongoing learning towards becoming a teacher. It appears that this can result in unrealistic expectations of and for professional practice, where the beginning teacher can feel pressured to feign competence and/or rely on tricks to get them through challenging situations. This, in turn, has implications for the quality of teaching beginning teachers can offer, as they can crumble under the pressure to uphold approaches for best possible practice. This study has expanded upon how easy it can be for weak or conflicted artist and art educator identities to emerge (Chapman, 1982; Day, 1997; Zwirn, 2002), particularly when beginning art teachers enter into professional practice either insufficiently prepared for the reality of professional practice or unable to take responsibility for their ongoing professional learning toward becoming teachers. As a beginning teacher learning through processes of collaboration with the participants, I came to realise the fragility and instability of

what I thought it meant to be an artist and a teacher, and my uncertainty to enact myself as such in the context of professional practice.

Given that beginning teachers are vulnerable to the effects of particularly high levels of individual stress and burnout (Howard & Johnson, 2004; Pearce & Morrison, 2011), research which focuses solely on the examination of pre-service and beginning teacher perspectives is at risk of providing conflicted and fabricated insights. Revelations from this study support this, in detailing the implications that conflict and confusion pertaining to expectations of professional practice had upon our respective experiences of entering into professional teaching practice. As a result, I believe this study highlights the importance that established and master perspectives play with regard to lifting "the shroud of silence in which practice is often wrapped" (Brookfield, 1995, p. 35). Given that beginning teachers are immersed in the process of exploring understandings of who they are and what they do in the novel milieu of professional context (Churchill et al., 2011; Deleuze, 1995), this study flags a potential for beginning teachers to respond in ways that they perceive as being correct as opposed to what they might actually believe or experience in reality. I can infer from this study that pre-service and beginning teachers are not in a position to make complete sense of and articulate the implications of challenges inherent to their becoming teachers; rather, they are in better positions to evolve more purposeful understandings when they have access to perspectives of experience to inform their meaning making. This study has demonstrated how, in examining the experiences of pre-service and beginning teachers through perspectives of experience, richer contextual insight can be obtained pertaining to the specific difficulties beginning teachers might expect to encounter as they negotiate the complex relationship between artist and teacher.

6.6: Limitations

It is important to acknowledge that for every possible insight elicited from this study, a number of limitations are also a potentiality. Given that this research has been conducted from the position of no single, finite or authoritative reading of any text (Freshwater & Rolfe, 2004), I recognise that the insights presented can be rejected, and I exact no control over the 'reading' of proposed openings and findings. In this

way, the insights offered here can be limited in both their interpretation, and subsequent meaning made.

The data generated for this study comprised the experiences of three people in different stages of their artistic and teaching careers. As such, it constitutes a narrow sample of perspectives and experiences of becoming artists and teachers and relies on the readers' preparedness to enter into the storied experiences on offer. This narrow spread may be conceived as a limitation in regard to the breadth and variety of perspectives the insights herein reflect. To counter this, I have sought to encourage reader access to and connection with the text, through such means as rich description, metaphor, imagery, storied experience and creative prose. Although the artistic and creative aspects of the thesis were intended to enhance and enrich the meaning making experience, I acknowledge that readers who are unacquainted with visual and creative arts as a means of communication and expression may be limited in their inclination to connect with the insights I have articulated. Despite best intentions, there is of course no means of ascertaining a person's capacity to enact this connection, and as such the full extent of possibilities embedded within the openings of this study can be perceived as both limited and limitless.

6.7: Openings

An image sits before my eyes
An image that is not bound by the edges of its frame
Pathways, aversions, repairs and cover-ups
Dance across the canvas plane
As my eye tracks around the map of my becoming
I look back and forth
Up and down
Curls of stretched and shallow tightening
Give way to pools of sinking depth

In these last few flicks of the literary brush, I reflect upon some of the openings that I feel this study has created. These openings constitute both openings in my understandings and ongoing learning towards becoming artist and teacher, and also

openings through which others might continue to press their own learning.

As I struggled to assimilate my artist, pre-service teacher and art teacher knowledge and beliefs into the context of professional practice, this study essentially allowed me to write myself into and out of trouble (Hayler, 2011). I initially pained over how I would conduct the study to elicit any kind of logic from an experience in which I essentially found myself so muddled. The more I wrote about my confusion, the deeper I became ensnared. Inasmuch, I feel this study does not suggest ways the beginning teacher might bypass the difficulties and challenges inherent to becoming artist and teacher; rather, it articulates the importance of weaving ways into and through challenge and difficulty by highlighting the critical learning inherent in experience. It was at the point of being so impossibly entangled in my journey to becoming artist and teacher that my writing shifted onto a much more divergent plane, where I began to write as a painting (MacDonald, 2013). I started to imagine my approach to conducting the research anew, by using my existing practices and propensities as an artist to help make ideas and the potential approaches to investigating them "more transparent and easy to understand" (Chen, 2003, p. 24). I was then also able to transfer this approach into other places where I enacted my artist self, such as my classroom. In conducting the research, I resolved to unfold and represent it as genuinely reflective of both struggle and epiphany, inclusive and constitutive of artist, researcher and teacher lenses. In this way, my writing became my method of inquiry (Richardson, 2004). This assisted me in coming to terms with the challenges of performing as an artist and teacher, and ultimately contributed to my building a sense of authenticity in my abilities and practices as an artist, researcher and teacher.

This study saw me taking on multiple roles and subsequently juggling multiple selves. As both primary researcher and a participant in and through the research journey, this required me to shift back and forth between academic, participant and artist and teacher planes. By writing in different ways – creative, metaphoric, critical analytic – I was able to realise new aspects of the topic and my relationship to it (Richardson, 1994). As the research evolved, so too did my efficiency to slide between the various roles. In working as a bricoleur (Levi-Strauss, 1962), I became adept at chopping and changing between roles and engaging the appropriate tools

and concepts particular to my working either as artist, researcher or teacher. In imagining research as an inherently creative act, I was able to better elicit and explore the places where the participants and my senses of self and subjectivity were constructed (Richardson & St. Pierre, 2005; Sameshina, 2008).

What this study has endeavoured to do is unfold multiple openings through which we are able to enter into the experiences of beginning, established and master artists and teachers. As such, I render experience to be meaningful, or as Semetsky (2010) suggests, "capable of acquiring value through experimentation and exploration" (p. 480). In doing so, the pictures of becoming inherent to this study allow us to surface multiple "heres and nows" within which we can "make, remake and unmake concepts along a moving horizon, from an always decentred centre, from an always displaced periphery" (Deleuze, 1994, pp. xx–xxi). I have meant to represent the participants and my experiences of becoming artist and teacher with an intention of not limiting any one reading to what is immediately perceived. This reflects my understanding that we can achieve integrity and become our own authentic selves when we step into and share "the life-worlds of others" (Lovat, 2006, p. 4). It is hoped that people will elicit their own openings from within my own and, within this process, I encourage others to actualise experience "through multiple different/ciations" (Semetsky, 2010, p. 479). In such a way, the making and remaking of experiential insights constitute an inherently creative process, where readers are invited to think, learn and to construct meaning for and from their own particular experiences of becoming (Semetsky, 2010).

In terms of where this research might now be directed, I see an opportunity to explore what has emerged in light of reimagining art teacher education. In creating opportunities at the pre-service level for art teachers to identify and address areas of weakness in their practical art skills, they can potentially be better positioned to concentrate their efforts on transitioning their pre-service understandings into the context of professional practice. Further to this, allowing pre-service art teachers to explore how practices and approaches inherent to art making might be utilised within pedagogy will see art teachers entering the profession better armed with a diverse range of problem solving strategies to help them overcome the challenges of beginning teaching. Our capacity to overcome the challenges faced in conflicts

between our expectations and what we experienced in beginning teaching highlight the significance of problem solving skills and a capacity to channel transferability between existing strengths into areas of difficulty or weakness.

This study indicates a shared perception that increased opportunities to explore ways of fostering reciprocity between our approaches to art making and teaching prior to beginning teaching could have enhanced both our sense of self-efficacy as art educators and also our capacity to make sensible and realistic decisions with regard to balancing the demands of teaching and art making. It is in these ways that this study has provided unique insights into the in-betweens of practices by delivering concrete examples of the challenges inherent to our becoming artists and teachers (Graham & Zwirn, 2010; Hall, 2010). Further to this, it has also provided insight into possible strategies to overcoming the challenges of beginning art teaching, and in doing so provides a platform upon which we can re-imagine how art teachers might be better prepared for the realities of teaching.

Be it in opening or closing, I encourage readers not to feel pressured to take in everything I offer here; but rather, to take what they need, want or what they can use (Deleuze, 1995), with the possibility of transforming old habits or existing perceptions, allowing for "new modes of existence to be characterised by new percepts and new affects" (Deleuze, 1995, p. 164). Rather than asking what an insight means, I invite readers to consider how insights into becoming inherent to this study might work for them; or, as Massumi suggests, "what new thoughts might they make it possible to think, what new emotions do they make possible to feel" (1992, p. 8). When we can acknowledge the complex tangles of intertwined relations in experience, "our experimentation on ourselves as enfolded in the world is our only identity" (Semetsky, 2010, p. 480).

There are peaks upon which I can rest my eyes
Catch my breath
Signs and systems to find, follow and become lost in
Even though the paint is long since dry, I understand the image continues to evolve
Always becoming

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APPENDICES:

APPENDIX A:
Ethical Approval

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MEMORANDUM

HUMAN RESEARCH ETHICS COMMITTEE (TASMANIA) NETWORK

UTAS

MINIMAL RISK ETHICS APPLICATION APPROVAL

21 October 2009

Dr Tim Moss
Education
Private Bag 1308

Ethics Reference: H10864

Intertwined: An exploration of artist/teacher identity.

Student: Abbey Jean MacDonald (PhD)

Dear Dr Moss

Acting on a mandate from the Tasmania Social Sciences HREC, the Chair of the Committee considered and approved the above project on 14 October 2009.

All committees operating under the Human Research Ethics Committee (Tasmania) Network are registered and required to comply with the *National Statement on Ethical Conduct in Human Research* (NHMRC 2007).

Therefore, the Chief Investigator's responsibility is to ensure that:

1) All researchers listed on the application comply with HREC approved application.
2) Modifications to the application do not proceed until approval is obtained in writing from the HREC.
3) The confidentiality and anonymity of all research subjects is maintained at all times, except as required by law.
4) Statement 5.5.3 of the National Statement states:

   Researchers have a significant responsibility in monitoring approved research as they are in the best position to observe any adverse events or unexpected outcomes. They should report such events or outcomes promptly to the relevant institution/s and ethical review body/ies and take prompt steps to deal with any unexpected risks.

5) All participants must be provided with the current Information Sheet and Consent form as approved by the Ethics Committee.
6) The Committee is notified if any investigators are added to, or cease involvement with, the project.

7) This study has approval for 4 years contingent upon annual review. A *Progress Report* is to be provided on the anniversary date of your approval. You will be sent a courtesy reminder closer to this due date.

8) A *Final Report* and a copy of the published material, either in full or abstract, must be provided at the end of project.

Yours sincerely

Emily Kremar

for Ethics Executive Officer

APPENDIX B:

Copy of 'Invitation to Participate' Principal Email

Dear Principal,

My name is Abbey MacDonald and I am currently undertaking my PhD at the University of Tasmania. As part of my investigation into the construction of art teacher identity, I am seeking to make contact with secondary Art teachers who would be willing to participate in a narrative inquiry investigation exploring their experiences and perceptions of art teacher identity.

Insights obtained from this research will be beneficial for future pre-service and emerging art teachers and will also allow participating secondary art teachers to reflect upon and share their own experiences and perceptions as current practicing secondary art teachers.
If you are interested in receiving further information about this project, and/or believe you may have an art teacher in your school that may be interested and willing to participate, you can indicate your interest by responding to this email within the next 10 days, or contacting myself by phone at the University of Tasmania on (03) 6324 3792.

If you are not interested in receiving further information about this project, and/or feel you do not have a secondary art teacher who may be interested or willing to participate, you can express this by not responding to this email. If I have not heard from you by the conclusion of ten days time from you initially receiving this email, I will assume you are not interested and no further correspondence shall be entered into.

Thank you for you time today. I look forward to hearing from you if you are interested in receiving further information.

Have a nice day.

Abbey MacDonald
Student Investigator
UTAS University of Tasmania

APPENDIX C:

Copy of ‘Invitation to Participate’ Teacher Email

Dear Secondary Art Teacher,

My name is Abbey MacDonald and I am currently undertaking my PhD at the University of Tasmania. As part of my investigation into the construction of art teacher identity, I am seeking to make contact with secondary Art teachers who would be willing to participate in a narrative inquiry investigation exploring their experiences and perceptions of art teacher identity. Your principal has indicated to myself that you may be interested in receiving information regarding this project.

Insights obtained from this research will be beneficial for future pre-service and emerging art teachers and will also allow participating secondary art teachers to reflect upon and share their own experiences and perceptions as current practicing secondary art teachers.
I would like to invite you to participate in this research which will allow you to share your experiences of becoming an art teacher. As art teachers, you will be given the opportunity to discuss the ways in which you negotiate the relationships between the identity of artist and art teacher, and also share and reflect upon your experiences of emerging art teacher practice.

If you feel you may be interested in participating in this project and/or would be interested in further information, you can express your interest by either responding to this email within the next 10 days, or contacting myself by phone at the University of Tasmania on (03) 6324 3792.

If you are not interested in receiving further information about this project, you can express this by not responding to this email. If I have not heard from you by the conclusion of ten days time from initially receiving this email, I will assume you are not interested and no further correspondence shall be entered into.

Thank you for you time today. I look forward to hearing from you if you are interested in receiving further information.

Have a nice day.

Abbey MacDonald
Student Investigator
UTAS University of Tasmania

APPENDIX D:

Teacher Information Sheet

Locked Bag 1307 Launceston
Tasmania 7250 Australia
Telephone: (03) 63243268
Facsimile (03) 63243048
Timothy.Moss@utas.edu.au

SCHOOL OF EDUCATION

[Insert date]

Intertwined: An exploration of artist/teacher identity

Chief Supervisor: Dr. Timothy Moss
Co-Supervisor: Dr. Jenny McMahon
Student investigator: Abbey Jean MacDonald

INFORMATION SHEET

Dear Sir/Madam,

Invitation

We are inviting you to participate in this study which will focus on your experiences of negotiating art teacher identity and the perceived outcomes of maintaining artist identity while teaching art.

1. 'What is the purpose of this study?'

This research intends to provide first hand insights into the process of becoming an art teacher, including the perceived outcomes of maintaining arts practice as an art teacher and subsequent construction of art teacher identity. The findings of this investigation will provide future pre service art teachers with first hand, authentic insights into the specific difficulties they might expect to encounter as they negotiate the complex relationship between artist and teacher.

This study is being undertaken to fulfil the requirements of Abbey Jean MacDonald's Doctor of Philosophy (Education) program, under the supervision of Dr. Timothy Moss and Dr. Jenny McMahon.

2. Why have I been invited to participate in this study?

You are being invited to participate in this research because we wish to hear your opinions and share your experiences of becoming an art teacher. As art teachers, you will be given the opportunity to discuss the ways in which you negotiate the relationships between the identity of artist and art teacher, and also share and reflect upon your experiences of emerging art teacher practice.

3. 'What does this study involve?'

Your participation in this study will involve two individual interviews. The initial interview will be approximately one hour in duration and semi-structured, discussing your experiences of and relationship between maintaining arts practice and art teaching, and also your reflections on emerging art teacher identity and experiences of art teaching practice. A subsequent semi-structured interview of approximately one hour in duration will focus on themes drawn from the initial interview transcript. You are welcome and encouraged to member check the interview transcripts upon their completion. Each interview will be tape recorded and conducted in a setting which is comfortable to you, at a time which is best suited to you.

4. 'Are there any possible benefits from participation in this study?'

It is possible that you will notice an increased ability to openly and effectively reflect upon your art teaching practice and experience the positive benefits of doing so. This may lead to further empowering you to talk about and share your experiences of becoming an art teacher with others. Research suggests that positive, constructive teacher reflection during and as a result of teaching practice holds potential for helping us to understanding how teachers come to make sense of their learning experiences. We will be interested to see if you experience any other benefits from this process of refection, which ultimately places value and emphasis on your opinions by empowering you to talk about and share your experiences of becoming an art teacher.

5. 'Are there any possible risks from participation in this study?'

You should be aware that the focus of this research is to make connections between your life as a secondary art teacher and artist. It is therefore possible that the interview process may lead you to share personal information in regard to your values, perceptions and experiences of both or either teaching and practicing art. It is assured that your responses will be treated in the strictest confidence and that

your anonymity will be ensured and safeguarded by the use of pseudonyms, both for yourself and your school, in any reports of the research and labeling of audiotapes. There are no specific risks anticipated in this study. However, if you find that you are becoming distressed, we will arrange for you to see a counselor at no expense to you.

6. 'What if I have questions about this research?'

If you would like to discuss any aspect of this study please feel free to contact student investigator Abbey MacDonald, on ph: 0438502853, chief supervisor Dr. Timothy Moss, on ph: (03) 6324 3268, or co-supervisor Dr. Jenny McMahon, on ph: (03) 6324 3097. We would be happy to discuss any aspect of the research with you. Once we have analysed the information we will be mailing/emailing you a summary of our findings. You are welcome to contact us at that time to discuss any issue relating to the research study.

This study has been approved by the Tasmanian Social Science Human Research Ethics Committee. If you have concerns or complaints about the conduct of this study you should contact the Executive Officer of the HREC (Tasmania) Network on (03) 6226 7479 or email human.ethics@utas.edu.au. The Executive Officer is the person nominated to receive complaints from research participants. You will need to quote [*HREC project number*].

Thank you for taking the time to consider this study.
If you wish to take part in it, please sign the attached consent form.
This information sheet is for you to keep.

Yours sincerely,

Abbey MacDonald	**Dr. Timothy Moss**	**Dr. Jenny McMahon**
Student Investigator	Chief Supervisor	Co-Supervisor

APPENDIX E:
Participant Consent Form

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Tasmania 7250 Australia
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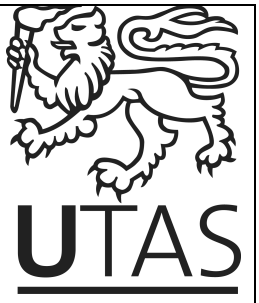
Facsimile (03) 63243048
Timothy.Moss@utas.edu.au



SCHOOL OF EDUCATION

[Insert date]

CONSENT FORM

Title of Project: **Intertwined: An exploration of artist/teacher identity**

1. I have read and understood the `Information Sheet' for this study.
2. The nature and possible effects of the study have been explained to me.
3. I understand that the study involves two separate, approximately 1 hour in duration, tape recorded individual interviews with the particular focus being on exploring my perceptions of the relationship between the identities of artist and art teacher, sharing my experiences of becoming an art teacher and discussing the perceived outcomes of maintaining arts practice while teaching art.
4. I understand that my participation in this research process may lead me to reveal personal information as it relates to my teaching and/or artist practice.
5. I understand that I may refuse to answer any question and/or withdraw my participation at any time, without any stigma or repercussion.
6. I understand that all research data gathered for the study will be securely stored on the University of Tasmania premises for a period of five years. The data will be destroyed at the end of five years.
7. Any questions that I have asked have been answered to my satisfaction.
8. I agree that research data gathered for the study may be published provided that neither I nor my school can be identified as participants.
9. I understand that my identity will be kept confidential and that any information I supply to the researchers will be used only for the purposes of the research.
10. I agree to participate in this investigation and understand that I may withdraw at any time without any effect, and if I wish, may request that any data I have supplied to date be withdrawn from the research.

Name of participant _____

Signature of participant _____ Date _____

Statement by Investigator:

I have explained this project and the implications of participation in it to this volunteer and believe that the consent is informed and that he/she understands the implications of participation.

Name of Investigator: Abbey Jean MacDonald

Signature of Investigator: Date

APPENDIX F:

Guiding Questions for the Interviews

Locked Bag 1307 Launceston
Tasmania 7250 Australia
Telephone: (03) 63243268
Facsimile (03) 63243048
Timothy.Moss@utas.edu.au

SCHOOL OF EDUCATION

[Insert date]

Intertwined: An exploration into becoming artist and teacher.

Interview 1: Your stories/opinions/beliefs

1. Could you please describe why you chose to become a secondary art/artist teacher?
2. Can you recall a significant secondary art teachers from your own schooling? In what way do you think they were significant?
3. Does your own teaching practice incorporate any of the strategies or techniques that your own secondary art teachers utilised? Why/Why not?
4. In what way/s has your own art education informed your approaches to teaching art?
5. Can you describe the features/characteristics of a powerful secondary art lesson that you have taught?
6. Could you share your understanding of the difference between **art teacher** and **artist teacher** practice?
7. How would you define and describe the characteristics/qualities specific to an **art teacher?**
8. How would you define and describe the characteristics/qualities specific to an **artist teacher?**
9. Could you please tell me about your experiences and perceptions of maintaining an arts practice while teaching art?

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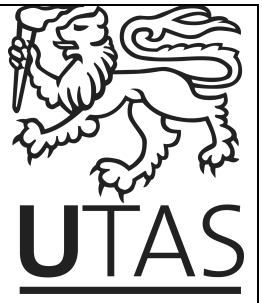

SCHOOL OF EDUCATION | [Insert date]

Intertwined: An exploration into becoming artist and teacher

Interview 2: Making meaning/making sense.

1. What were some of the difficulties (if any) that you encountered as an emerging art teacher, particularly in regard to maintaining both art and teaching practices?
2. In beginning to teach, can you recall and describe when/where/why you started to feel more competent in the role?
3. Can you identify and describe some of the similarities/differences in how you approach teaching and the ways that you approach art making?
4. What are some of the disadvantages/advantages of coming into art teaching with a background in arts practice?
5. Can you recall and describe times throughout the course of your career when it has been particularly difficult to maintain artist and teaching practices?
6. Can you describe the ways you have negotiated balance between artist and teaching practices?
7. If given the opportunity to become an art teacher again, what would do the same and what would you do differently?
8. What advice would you give to beginning art teachers who are looking to establish and maintain practices in both teaching and art making?